

568.

Class *aa*

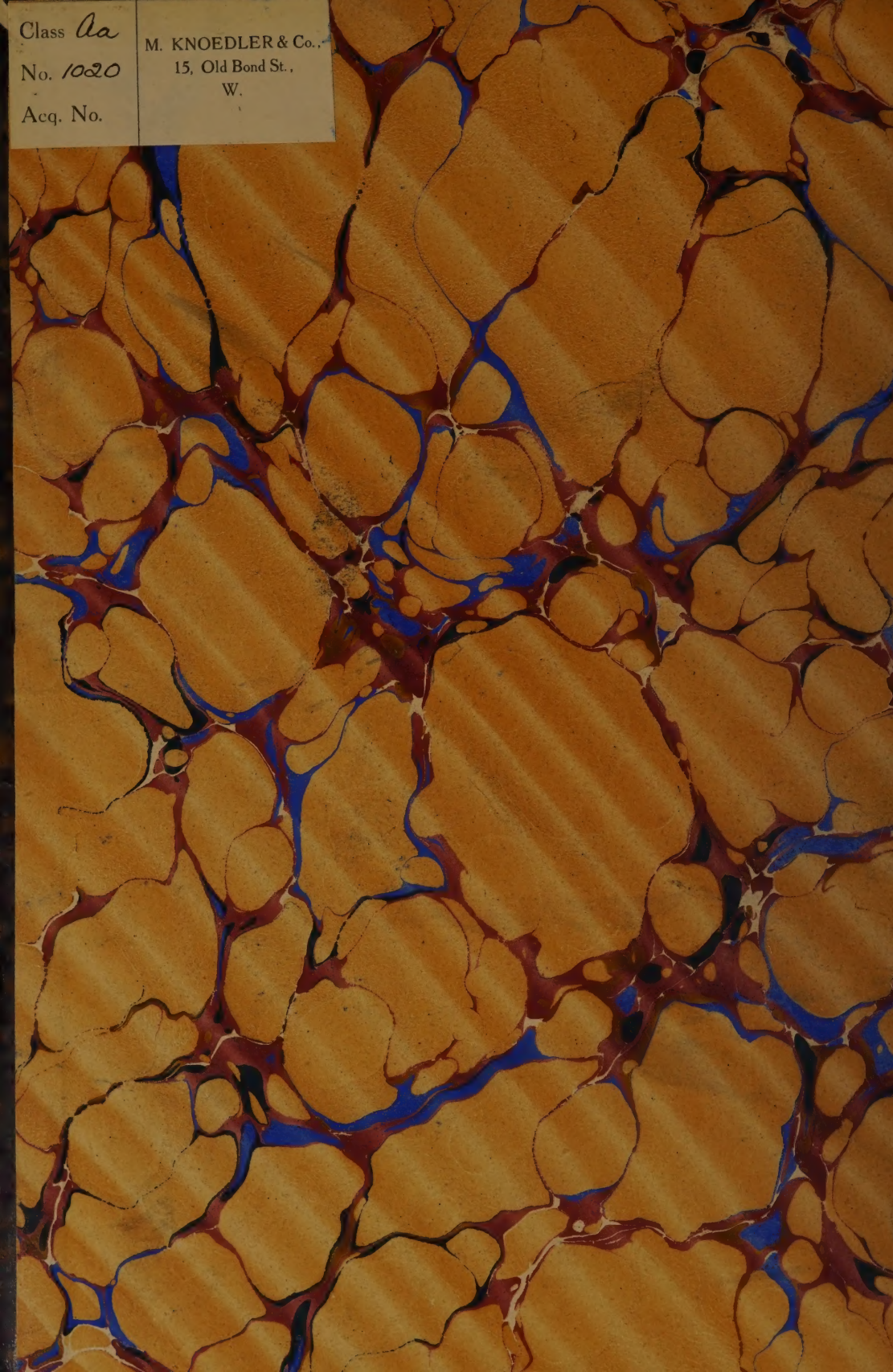
No. *1020*

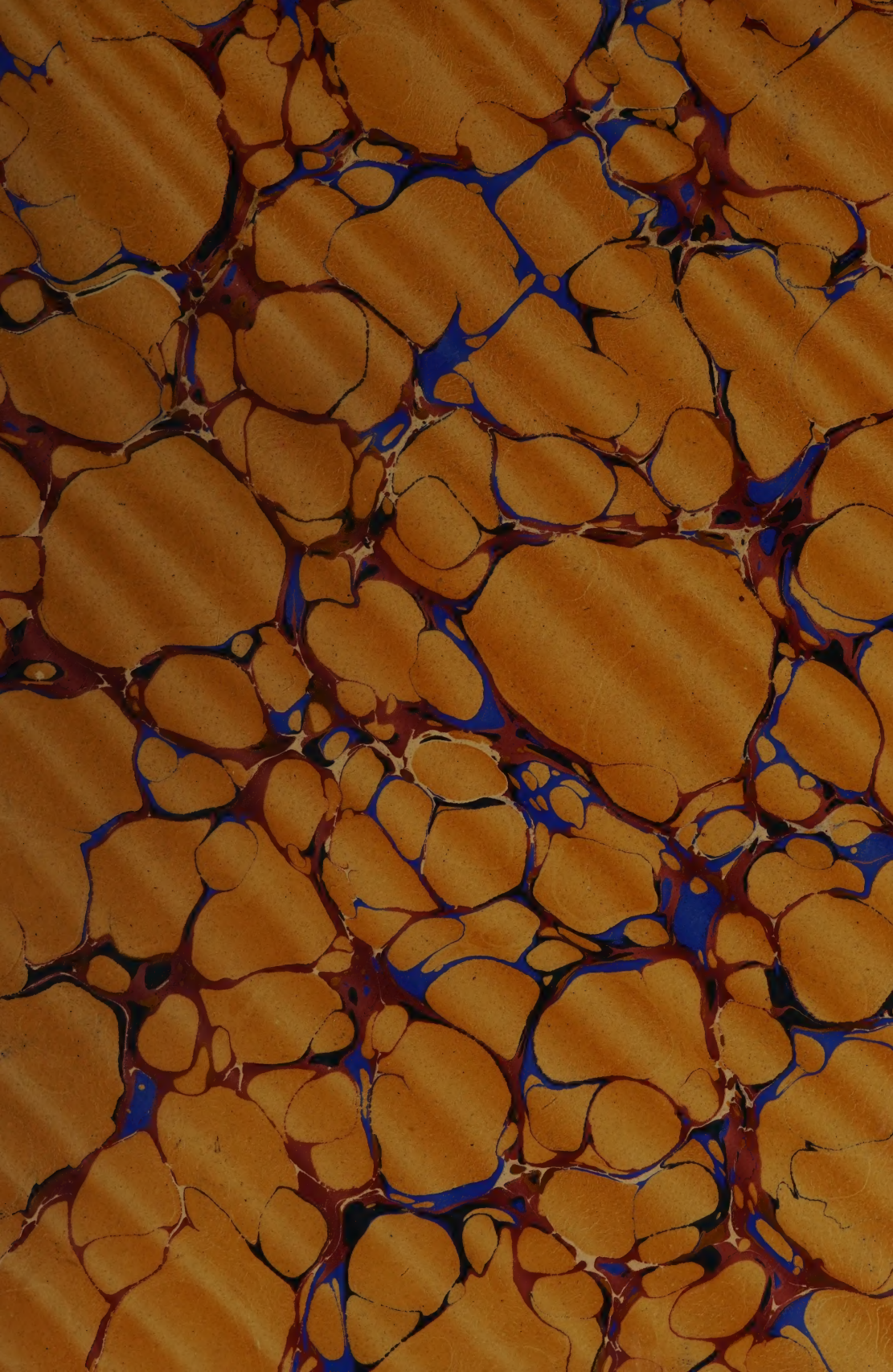
Acq. No.

M. KNOEDLER & Co.,

15, Old Bond St.,

W.





ON FREE VIEW
AT THE AMERICAN ART GALLERIES
FROM MONDAY, MARCH 1ST, UNTIL THE MORNING
OF THE DAY OF SALE
FROM 9 A. M. UNTIL 6 P. M.

THE VALUABLE COLLECTION
OF
ARTISTIC PROPERTY
FORMED BY
MR. ARTHUR I. HOE

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ON FRIDAY AND SATURDAY AFTERNOONS
MARCH 5TH AND 6TH, 1915
BEGINNING AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE
OF
THE VALUABLE COLLECTION OF
ORIENTAL ART
FINE GOBELINS AND FLEMISH TAPESTRIES
PERSIAN AND CHINESE RUGS

FORMED BY
MR. ARTHUR I. HOE
(SON OF THE LATE ROBERT HOE)
OF NEW YORK

TO BE DISPOSED OF
AT UNRESTRICTED PUBLIC SALE
ON THE AFTERNOONS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
ASSISTED BY MR. OTTO BERNET, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK

1915



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

FIRST AFTERNOON'S SALE

FRIDAY, MARCH 5, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 142

CARVED JADE AND OTHER HARD STONES

1—WHITE JADE COUPE

Squat body expanding lightly from a neat foot, with well-defined shoulder and flaring rim. Gray-white translucent jade, with a soft polish and unctuous surface; carved with conventional archaic scrolls and six dentated ridges.

2—JADE WINE CUP

Translucent white jade veined with a bright moss-green; the cup ovoid and broadly spreading, on a lightly flaring foot. Brilliant polish.

Diameter, 3¾ inches.

3—JADE PAPER KNIFE

In short-sword form, flat, the blade pointed, and lightly etched with a simple meander, the handle corded. *Fei-ts'ui* jade, light emerald-green mottled with gray.

Length, 12¾ inches.

4—CARVED JADE ORNAMENT

Translucent white "snow-flecked" jade, carved as a Chinese boat upon a Chinese sea of swirling and leaping waves, the craft sculled in characteristic fashion by its single human occupant and bearing two storks—possibly upon its way to the happy abode of the immortals. It also carries peonies and the peaches of longevity.

Length, 5¾ inches.

5—MOTTLED JADE VASE WITH COVER

Flattened. The structure a soft translucent whitish gray with small patches of fresh green, resembling thick snow melting in streams with detached bits of moss entangled in it. Elephant-head and loose-ring handles. Cover with blossom finial. Lightly carved with petal, palmation and fret borders.

Height, 4¼ inches.

6—WHITE JADE VASE

Pure white and brilliantly polished translucent jade, carved as a Fu-lion bearing on his back a beaker-shaped flower vase, the mid-section of the beaker carved with conventionalized archaic monster-heads.

Height, 5 inches.

7—JADE VASE

Flattened pear-shape on a bold foot, with elephant-head and loose-ring handles. Mottled white jade with low relief carvings in archaic designs and incised fret borders.

Height, 5½ inches.

8—WHITE JADE PAPER-WEIGHT

The famous horse riding the waves with the bundle of books on his back is carved in translucent white jade, his mane parted and finely etched. Soft polish.

Length, 5½ inches.

9—WHITE JADE VASE WITH COVER

Flattened, of ovoidal contour, with spreading foot, sloping shoulder and tall neck, capped by a dome cover with knob finial. Loop and loose-ring handles. Pure white jade, smoothly polished, with pine, plum and bamboo trees and the sacred fungus carved in relief and in the round at either side.

Height, 6½ inches.

10—WHITE JADE BOWL

Translucent white jade with a mottling as of snow melting in water, carved thin and brightly polished. The bowl is of ovoid body on a low foot, with a deep and flaring rim. Carved on the exterior with a leaf border and an archaic conventional scroll in low relief, and under the foot with a key-fret, incised. Interior plain below a meander border incised within the rim.

Diameter, 6 inches.

11—WHITE JADE VASE WITH COVER

Flattened flask shape with angular corners, and drawn down to a narrow foot, with shallow crescent shoulders carrying grotesque heads in bold relief. Translucent white jade with marble veining, brightly polished, with delicate relief carvings of conventionalized archaic monster motives and engraved fret.

Height, 6½ inches.

12—WHITE JADE PAPER-WEIGHT

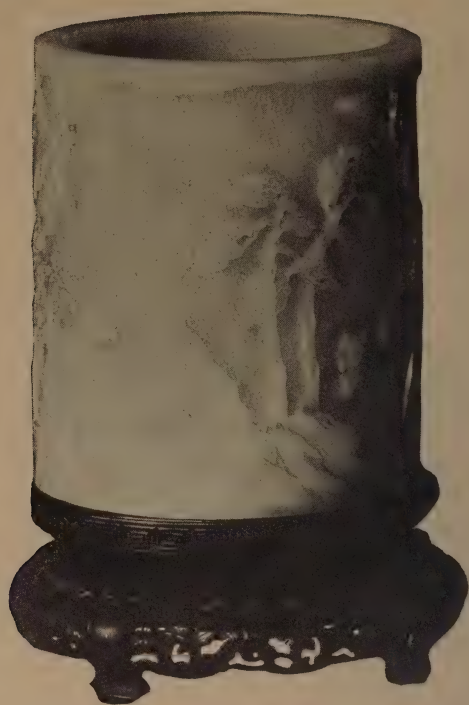
In the form of a four-footed and tailed monster of heavy body, with dragon lineaments, partly crouching, his head turned straight back over his body and mouth holding a scrolling branch of the *polyporus lucidus*, the sacred fungus. Shoulders and hips are outlined with carved and incised bands of the thunder-scroll.

Height, 4½ inches; length, 4¾ inches.

13—CARVING IN TWO-COLOR JADE

In translucent grayish-white jade is carved the figure of a sage, one arm raised above his head, the other at his belt, while beside him, under the raised arm, is a snuff-bottle in temple-jar form, the cover detachable, carved in opaque gray jade of rich note—another vein of the same piece of stone. Brilliant polish.

Height, 5¼ inches.



14—WHITE JADE JAR OR SPILL HOLDER

Cylindrical; translucent jade of soft gray-white tone and unctuous surface. Carved in relief with pine trees and pilgrims, and Shou-lao near a pavilion in the Taoist paradise with storks—messengers of the immortals—winging toward him.

Height, $4\frac{1}{2}$ inches; diameter, $3\frac{3}{4}$ inches.

15—WHITE JADE VASE

In form of an ovoidal urn flattened, with full neck, loose-ring handles pendant from flower-stems, and pedestal foot. Wood cover surmounted by a monkey with a small monkey on his back, carved in white jade, as handle. The vase is of translucent cloudy-white jade, shot with broad feathery patches of brighter white, like larger snow-flakes drifting through air already charged with fine particles of snow. Brilliant polish, with no further ornamentation than an incised key-fret border at the lip.

Height, 8 inches.

16—WHITE JADE VASE WITH COVER

Flattened flask-shape with rounded corners and pedestal foot, sloping shoulders and spreading and thickened lip; on the shoulders dragon and loose-ring handles; dome cover with animal finial. Pure white jade with a soft polish, carved with a phoenix under a tree and the full moon.

Height, 7¼ inches.

17—WHITE JADE PILGRIM-BOTTLE VASE WITH COVER

Full-moon form on a bold foot, with scroll handles at the neck; flattened bell-shape cover with corded finial. Translucent jade of soft grayish-white tone, with an all-over bas-relief decoration of foliations encompassing the eight emblems of happy augury.

Height, 6¾ inches.

18—MOTTLED JADE INCENSE BOX WITH COVER

Carved of the beautiful rich green and soft white jade of the variety suggesting "moss entangled in melting snow," and brilliantly polished. Quadrilateral, with cover in accord, on a spreading base; corners chamfered and edges bound with toothed ridges. Archaic monster-head motives, conventionalized, are carved in delicate relief on the broad surfaces of box and cover, the base is carved with palmations, and foot and cover-seam carry an incised "thunder scroll."

Height, 4 inches.

19—MOTTLED JADE VASE

Gray-white jade richly mottled in light and dark green. Beaker-shape, carved with ridges on corners and sides, and with palmations and archaic monster lineaments in low relief and incised.

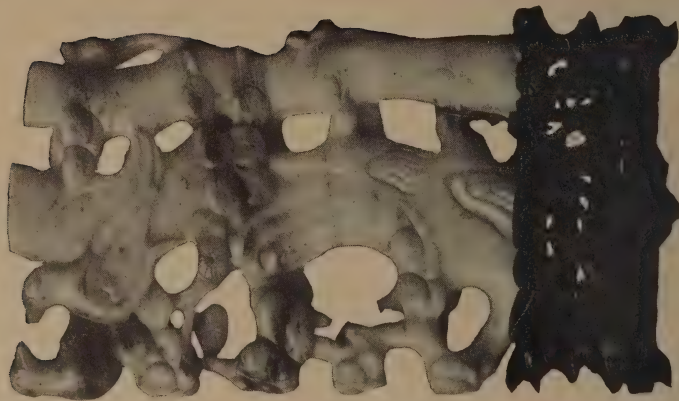
Height, 6½ inches.

20—FEI-TS'UI JADE DOUBLE VASE

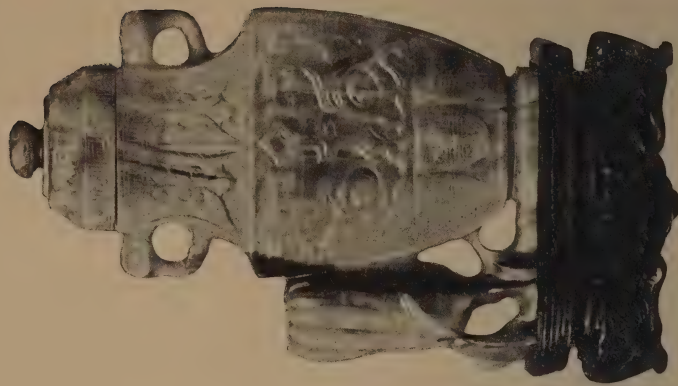
Carved and pierced in the form of the gnarled trunks of pine trees growing side by side, with short stems of the foliage, each of two trunks hollowed to hold a flower, and a pair of birds perched atop of an up-reaching branch. White jade mottled with light and rich emerald-green. (Repaired.)

Height, 4½ inches.

(*Illustrated*)



No. 20



No. 21



No. 22

SPECIMENS OF JADE

21—FEI-TS'UI JADE VASE WITH COVER

Flattened, of ovoidal contour, with abrupt shoulder and incurving neck; pyramidal cover with button finial. Loop neck handles in the form of the sacred fungus, and at one side a floral stem, with the blossom hollowed to hold a flower or incense sticks. Carved with ancient monster motive in low relief, and incised fret-borders. Translucent jade in light emerald-green and white. (Slight defect and repair at side leaf.)

Height, 4½ inches.

(Illustrated)

22—WHITE JADE OPENWORK DISH WITH COVER

Circular, with spreading sides, on a flange foot; low dome cover. Sides pierced with an archaic dragon and phoenix scroll between borders of conventional lotus petals and key-fret. Design repeated in the cover, about a medallion displaying the phoenix amid peony and plum blossoms, the whole in openwork carving.

Diameter, 5 inches.

(Illustrated)

23—CARVED BUDDHIST IMAGE IN WHITE JADE

The dignified Buddhistic figure is seated cross-legged on a thalamus, crossed hands palm-upward on the lap, before the characteristic fan-shaped throne-back, whose edge is pierced in scrolls. Carved from a single block of white jade, translucent at the extremities, opaque in its densest mass.

Height, 8½ inches.

24—WHITE JADE BEAKER-SHAPED VASE

The beaker emerges from a swirl of waves, combing with curling spray, and stands upright as though upheld in the tumult by the supernatural power of the ascending dragon which rises beside it, his exhalations taking not the form of flame but of cloud-scrolls in which rests high aloft the pearl of omnipotence. All this in high relief and undercutting, besides which the beaker is carved with palmations and archaic motives, incised and in low relief. Soft, lustrous polish.

Height, 8½ inches.

25—WHITE JADE DISH

Shallow, on a deep foot. Translucent and delicately mottled; soft and bright polish. Exterior of rim carved with thunder-scroll and scepter-head borders. In the interior the eight Buddhist emblems of happy augury are carved in delicate relief about a conventionalized lotus-petal medallion, within whose central disk the jade structure reveals tones of mauve.

Diameter, 8 inches.

26—GRAY JADE COVERED VASE

Cauldron-shape on a deep, spreading foot, with projecting monster-head and loose-ring handles, and dome cover with a knob handle carved with a rope molding. Besides sundry bold ridges such as characterized the ancient bronzes, both body and cover are carved with archaic dragons in low relief and incised with the thunder-scroll. On the foot are palmations. The jade is of a soft fog-gray tone and is brilliantly polished.

Height, 5¼ inches; diameter, 9¼ inches.

27—WHITE JADE VASE WITH COVER

Flattened pear-shape with wide neck, on a deep foot; tall cover with knob finial edged with a rope molding. Five-clawed dragon handles carved in the round. Musical jade, soft grayish-white and translucent, delicately mottled and with luminous surface. Carved in delicate relief with various archaic motives highly conventionalized, and with an intermittent ridge in bold relief formed of blocks incised with the key-fret.

Height, 9 inches.

28—WHITE JADE VASE WITH COVER

In flask-shape with a lightly spreading foot, broad neck with dragon-head loop and loose-ring handles, and cover surmounted by a coiling lizard-dragon. Translucent white jade carved with bands of palmations, the thunder-scroll, and a scroll involving highly conventionalized elements of the Indian lotus motive.

Height, 8 inches.



29—JADE CARVING

A mass of delicately flecked and mottled translucent white jade is ingeniously carved in representation of the Buddha's-hand citron, one of the "fruits of the abundances," the mass shaped as two branches of the plant, or two of the many-fingered hands of Buddha, upright, growing from a tangle of root stems. These in turn are carved in openwork, and twining among them are other stems bearing the other fruits of the abundances, peaches and pomegranates. The whole has a soft, unctuous polish.

Height, 10 inches.

30—WHITE JADE BEAKER-SHAPED VASE

The three conventional sections quadrilateral, the lower and upper spreading and the central expanded boldly; on each corner a protruding ridge of T-shaped sections and midway of each side a ridge of solid sections. Middle part carved with archaic conventions and the upper and lower with deep palmations; the whole after ancient bronze patterns.

Height, 8 inches.

31—JADE BOWL WITH COVER, JEWELLED

Transparent white jade, so thin that writing may be read through it. The bowl is deep, on a low foot, and its low dome cover has an open knob finial. Cloud scrolls and bats are very lightly etched on both bowl and cover, and both are studded with jewels in geometric designs. (Some jewels missing.)

Diameter, 5 inches; height, 3¾ inches.

32—JADE ANIMAL GROUP

A spotted stag, recumbent, and his smaller spotted companion standing at his side, are carved from a single block of translucent white jade, with a flower stem held in their mouths and the sacred fungus growing against the stag's back. The stars (spots) of their coats are lightly incised. The jade is brilliantly polished and in translucence has a slight greenish trend.

Length, 7¼ inches.

33—MOTTLED GREEN JADE VASE WITH COVER

Quadrilateral, the chamfered corners dentate and a similar dentate ridge midway of each side and end, with upright loop handles; on four curling feet issuing from monster-heads. Dome cover with a flat oblong handle. Richly mottled gray-white and emerald-hued jade, much of the green in the deeper note of moss hidden in the woods. Archaic monster-head carvings in bas-relief on all exterior surfaces, with incised thunder-scroll borders.

Height, 8 inches; length, 7 inches.

34—ORNATE JADE VASE WITH COVER

The stone has a clear musical note when struck, and in color is of a soft gray tone resembling cooked mutton fat beginning to cool. Its translucence against a strong light yields a delicate greenish-gray hue. The vase proper is in elongated flask-shape, with smooth unctuous surface, and a three-clawed dragon carved in relief about the shoulder. Beside it, carved of the same stone, a phoenix perched upon rockery holds in its beak a branch of blossoming peonies. The dome cover of the vase has a knob finial with rope molding.

Height, 8¾ inches.



35—WHITE JADE VASE WITH COVER

Quadrilateral, the body in inverted pyramid form and flattened, on an underbody foot, with sloping shoulders, wide neck and thick lip; loop and loose-ring handles; cover with blossom finial. Pure white jade of delicate translucence, ornamented with a band of archaic monster-head and scroll motive, palmations and thunder-scroll borders.

Height, $9\frac{3}{4}$ inches.

36—JADE MOUNTAIN

Heavy and solid, a rock-like piece of mottled gray-white jade, opaque in its mass, is carved in the form of a seamed and rugged mountain. On one side are caverns, a mountain stream, and pine trees carved in relief; on the other a temple or pavilion is seen in a grotto, a sage emerging from it, on his way to meet a brother approaching on a horned beast of burden and followed by an attendant. Aloft are more pine trees, and a long inscription neatly incised.

Height, $5\frac{1}{2}$ inches; length, $7\frac{1}{4}$ inches.

37—WHITE JADE VASE



No. 37

Quadrilateral with ovoidal contour, angular corners, crescent neck with monster-head and loose-ring handles, and spreading foot; teakwood cover surmounted by a white jade group of two tigers, as handle. Translucent grayish-white jade, boldly carved with downward-pointing deep palmations bordered with key-fret and enclosing archaic dragons with scrolling bodies; on the neck conventional scrolls and scepter-heads.

Height, 10½ inches.

38—JADE DRAGON VASE

Translucent jade of a light, soft, fog-gray, carved in the form of a fish-dragon poised upright on his curled tail, with opened mouth; the interior hollowed. Waves leap up at one side, and above them a dragon pursues the flaming jewel among cloud-scrolls, all boldly carved and undercut.

Height, 8½ inches.

39—GREEN JADE DISH WITH COVER

In the shape of an ancient tripod incense burner or sacrificial vessel in bronze; a shallow ovoidal bowl on three low animal-head feet, with protuberant monster-head and loose-ring handles, and dome cover with conventionalized flower-petal finial. Grayish-green jade with gray mottlings, translucent to the point of semi-transparency, with soft polish. Bowl and cover carved with scrolls and the monster-head elements of archaic bronze ornamentation, in bas-relief.

Diameter, 8 inches.

40—WHITE JADE VASE WITH COVER



No. 40

Ovoidal body, flattened, on tall foot, with tall wide neck; dome cover surmounted by a Fu-lion rampant, carved in the round. Translucent cloudy-white jade with delicate feathery white fleckings; brightly polished. Carved with conventionalized archaic dragon-scrolls and monster-heads, and borders of bosses and cording. Two projecting dragon-head handles.

Height, 11 inches.

41—IMPERIAL JADE CARVING

An impressive mass of pure white jade with delicate greenish translucence, and exhibiting russet touches, is carved as a group of three goats, indicating that it was fashioned for the Emperor's private use. A great goat is lying down, with a smaller one lying at his side and another small one lying on his back. The one at the side holds in his mouth a prolific

branch of the *polydorus lucidus*, carved in a grayish patch of the jade, and the whole has a brilliant polish.

Height, $5\frac{1}{2}$ inches; length, $6\frac{3}{4}$ inches.

42—WHITE JADE VASE WITH COVER

In flattened double-gourd form, on a pedestal foot, with loose-ring handles pendant from blossom-stems; the cover dome-shaped with a double gourd finial. Carved in high and low relief with baskets of flowers, bats, and the Buddhistic emblems of happy augury, and beneath the rim with a delicate border of pendants. The jade is touched with the russet-yellow of iron corrosion and is brightly polished and translucent.

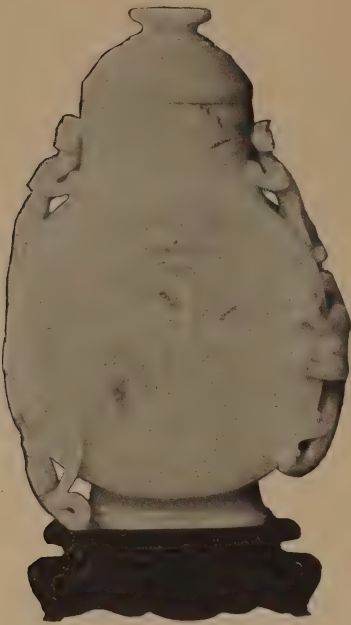
Height, 11 inches.

43—ELABORATE JADE CARVING

Translucent white jade with a soft and brilliant polish, ingeniously treated in a complexity of related motives. Beneath are swirling waters, on which lotus plants lie,—flowers, leaves, buds and seedpods—and amongst them a mandarin duck is sitting, while wavelets leap up around her, in the midst of the leaves, and on one side a snail is emerging from a shell attached to a leaf. The whole carved in relief and openwork and the duck's wing feathers engraved.

Length, $6\frac{1}{4}$ inches; height, $4\frac{3}{4}$ inches.

44—WHITE JADE VASE WITH COVER



No. 44

Pilgrim-bottle shape on a bold foot, with earth-dragon handles and other earth-dragons carved in relief lower down the sides; dome cover with a border of peaches and plum blossoms in low relief. The faces of the bottle are carved respectively with a phoenix in a peach tree, and a small bird perched on a branch of the tree peony growing among rocks, executed in relief within a circular medallion.

Height, $9\frac{3}{4}$ inches.

45—JADE BIRD VASE WITH COVER

Brilliantly polished translucent grayish-white jade of soft tone, with yellowish marble veinings, carved in the form of a *feng-huang*, squatting, with head raised and the fantastic tail feathers partly erect and partly curled under in openwork. The body is hollowed, and a vase-neck erected on the back is capped by a dome cover surmounted by a dragon carved in openwork coiled about the flaming jewel. Aside from various archaic ornamentation and scrolls on the body of the bird, the wing and neck feathers are engraved.

Length, $11\frac{1}{2}$ inches; height, $9\frac{1}{4}$ inches.



46—GREEN JADE VASE WITH COVER

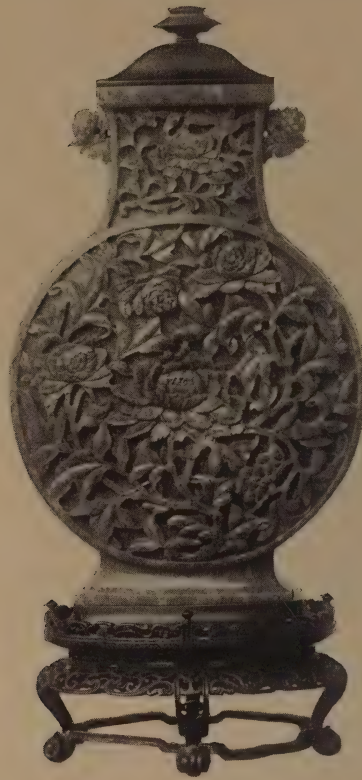
In the form of some ancient bronze incense burners; cauldron-shaped, on a low, spreading foot, with long recurving and expanding handles, attaching at lower body and rim; dome cover. Richly mottled translucent green jade of prevailing deep note, with a soft polish. Both bowl and cover carved in bold relief with the ancient ogre lineaments and conventional scroll; rim and handles bordered with an incised key-fret. Cover surmounted by knob finial carved in high relief and undercut in the form of a dragon with the coveted jewel of power in his grasp. (One handle repaired.)

Height, 7¾ inches; width, 11 inches.

47—IMPERIAL JADE MOUNTAIN

A beautiful piece of pure white jade brilliantly polished takes the shape of a mountain, or rather a part of a range of mountains, and on the ledges are carved rugged pine trees and on the slopes three goats, recumbent—the goats signifying that the piece was for the Emperor's use.

Height, 3½ inches; length, 10¼ inches.



48—GREEN JADE VASE

Pilgrim-bottle shape on a pedestal foot, with broad neck supporting handles of carved blossoms. Dense opaque green jade of dark and rich hue, with lustrous polish. Obverse and reverse skilfully carved and engraved with a luxuriant peony scroll in bold relief; other floral scrolls around the sides; incised fret borders on foot and neck.

Height, 10¼ inches.

49—JADE MOUNTAIN

A mountainous mass of white jade, tinged here and there with a soft russet hue from iron rust, exhibits in its cavernous sides and on sloping ledges a spotted stag and his doe, and a company of musicians busily playing, near pavilions among pine and willow trees.

Height, 5¼ inches; length, 7¼ inches.



50—PAIR JADE PLAQUES OR TABLE SCREENS

Disks of cloudy-white jade, ornamented with green jade, soap-stone, lapis-lazuli, malachite, coral and other stones, *appliqué*, in designs of peach, plum and bamboo trees, growing among rocks beside water where the lotus blooms and the stork flies overhead. Carved wood stands.

Diameter, 9½ inches; height with stand, 16¼ inches.

51—JADE MOUNTAIN

An irregular mountain-shaped mass or slab of white jade, shot on various surfaces with a rich russet brown from iron corrosion, which gives it a slightly yellowish translucence if held against a strong light. Obverse carved in altorelievo with the Taoist immortal Li T'ieh-kuai conjuring from his magic pilgrim's gourd the eight Buddhistic emblems of happy augury, rising out of a cloud within a shallow grotto. Around and on the reverse are pine trees.

Height, 6½ inches.

52—YELLOW JADE FLOWER VASE

Elongated pear-shape, slightly flattened, with slender neck curving to one side and truncated; and a loop and loose-ring handle, giving a powder-horn effect. Opaque jade of pale canary-yellow, a rare color in jade, with relief and undercut carvings of dragons, cloud-scrolls and an emblematic bat.

Height, 4¾ inches.

53—AGATE VASE

Brown agate, carved as a hollowed and flattened bamboo stalk, with bamboo branches and leaves in low relief on the obverse and reverse, a border of bosses at the base, and at the sides a phoenix and a branch of peonies in a light translucent milky gray.

Height, 3 inches.

54—BLUE AGATE VASE

Carved as a piece of a bamboo trunk, with close-clinging smaller trunks and branches of leaves, in brilliant agate of a bluish-lavender hue, slightly translucent. A phoenix in relief is found on either side, and on top is a butterfly in light brown agate.

Height, 4½ inches.

55—LAPIS-LAZULI VASE WITH COVER

A dragon, a phoenix, a rock peony tree and the sacred fungus are carved in bold relief and undercutting around a rock shaped as a vase and hollowed, the whole out of a single mass of intermingled lapis-lazuli and gray jade.

Height, 5 inches.

56—AGATE FLOWER VASE

In the form of an irregular cylindrical jar in clouded white agate, carved with a crane in high relief, and having on the back an incised inscription of twenty characters, the jar supported on growths of the *polyporus lucidus* in carnelian and the carnelian continuing up the front of the jar, where it is carved as a peach tree with fruits. Bright polish.

Height, 4½ inches.

57—SOAPSTONE BOAT

A representation of the Emperor's boat which used to float on the Yangtse-kiang, with the monarch seated at table near the bow, being served with wine and cake, and at the stern the steersman and another figure; carved of grayish soapstone, as are the waters on which it rests, on a marbled soapstone base.

Length, 11¾ inches.

58—LAPIS-LAZULI TABLE SCREEN

A quadrilateral plinth of rich blue lapis-lazuli, characteristically clouded, is set upright in a teakwood standard. On one face the stone is engraved with a gnarled tree and on the other with inscriptions of more than sixty characters.

Height (of lapis), 7½ inches; (of screen), 11 inches.

59—GLASS SNUFF BOTTLE

Ovoidal and flattened, with monster-head and ring shoulder handles in low relief. Landscapes, minutely penciled, in low tones, and a calligraphic inscription in eight columns, with seals in red, painted on the inner side of the glass.

60—CAMEO-GLASS SNUFF BOTTLE

Pavilion, a flying stork with a rod in its bill, a bat, a carp leaping from the water, the sun setting in the sea and a peach tree with fruit, all in wine-color glass in relief over white glass of of ground glass effect.

61—AGATE SNUFF BOTTLE

Ovoidal and flattened; carved with flying birds and branches of blossoms and fruits, in low relief; the agate a smoky-gray with streaks of light and dark brown.

First Afternoon

62—AGATE SNUFF BOTTLE

Brownish mottled agate, in flattened globular form on a low foot; plain save for monster-heads in relief at the shoulders.

63—CAMEO-GLASS SNUFF BOTTLE

The nelumbian lotus,—leaves, buds, blossoms and seed-pods,—in wine-color over white glass of frosted glass effect.

64—GLASS SNUFF BOTTLE

Elongated, slender form, in bright blue, supporting sprays of flowers in brilliant snow-white glass in white slip effect.

Height, 3 inches.

65—GLASS SNUFF BOTTLE

Flattened form of ovoid contour, with short neck. Rich and brilliant mottled red, with yellow patches.

66—AGATE SNUFF BOTTLE

Flattened form, of ovoidal contour, and brightly polished. The agate is of a misty-grayish hue, and the natural outlines of a rich brown patch within it have been cleverly utilized to present the semblance of a convivial man in European garb, who appears to be looking with agreeable anticipation toward a brown jug, which is counterfeited naturally in another patch of the same tone deeper in the body.

67—AGATE SNUFF BOTTLE

In form of a vase in smoky agate, in front of it a vine leaf and stem in carnelian hue, holding a melon in the vase color. Cover of the same material surmounted by a fox.

68—AGATE TWIN SNUFF BOTTLES

Two slender tubular jars carved of mottled brown agate, with delicate leaf sprays in slight relief, and a Fu-lion in bold relief executed in a water-white vein extending across the front.

69—PAINTED GLASS SNUFF BOTTLE

Corpulent form, with warriors and attendants on horseback painted on the under side of the glass.

Height, 3 inches.

70—AGATE PENDANT

Two animals of the cat family are carved in a cloudy translucent agate, with ornamentation in slight patches of carnelian hue.

71—AGATE PENDANT

A tiger curled in sleeping attitude is carved, with a scepter-head scroll, in mottled translucent agate of brown and grayish hue.

72—AGATE PENDANT

Carnelian and yellowish-gray hue; carved and pierced in an indeterminate motive which appears to suggest elephant heads oddly contorted; bright polish.

73—TWO AGATE PENDANTS

One, a peach of longevity with stem and leaves, in mottled brown agate; the other a carving of monkeys, a bat and the sacred fungus, pierced and undercut, in milky-water and carnelian hue.

74—FOUR AGATE PENDANTS

Egg-plants and gourds carved in translucent agate, brown and a milky white.

75—AQUAMARINE PENDANT

Ingenuously carved and brilliantly polished; on the top a small animal. Suspended below a triangular bead of pink tourmaline with seed pearls.

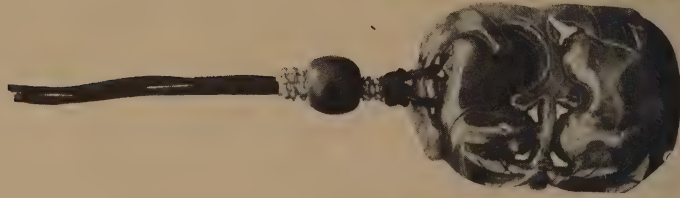
76—JADE PENDANT

In delicate *fei-ts'ui*-green and chalk-white jade,—the colors distinctly separated—with bright polish; carved, pierced and engraved with bats, gourds, vine-leaves and pomegranates. Coral bead above.

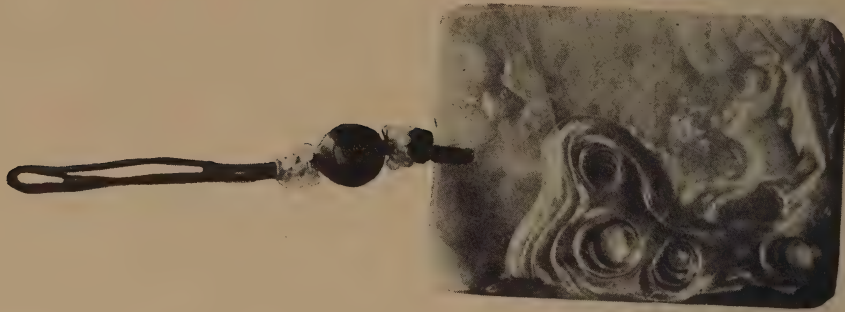
(Illustrated)



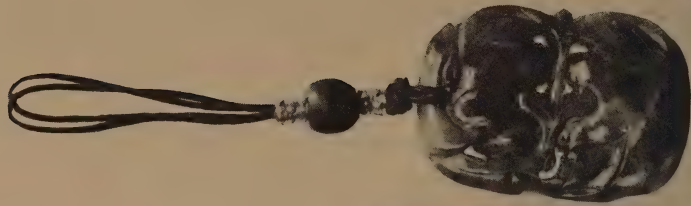
No. 76



No. 79



No. 78



No. 79



No. 77

77—FEI-TS'UI JADE PENDANT

Carved and pierced in the gourd vine motive, with double gourds of varying size, leaves, and stems twisting about one another; the jade a very light emerald and white with delicate translucence.

(*Illustrated*)

78—FEI-TS'UI JADE PENDANT

Oblong and flat, carved with bats and other motives; the stone translucent, with sections of feathery white and a delicately mottled rich emerald-green. Coral bead above.

(*Illustrated*)

79—PAIR FEI-TS'UI JADE PENDANTS

Suspended on yellow silk cord below coral beads; carved, pierced and engraved in a vine and fruit design.

(*Illustrated*)

80—TWO PENDANTS

One in two-color jade, a deep, dense green and a pale-greenish white, carved in the motive of the "two tigers," one beast in each vein; the other pendant of pink and white tourmaline, with a brilliant iridescence, carved with fruits and a flying bat. Over the tourmaline a bead of *fei-ts'ui* jade, and over the jade pendant a coral bead.

81—FEI-TS'UI JADE PENDANT

Richly mottled emerald-green and a "melting snow" grayish-white; carved in relief with a bird in a bamboo tree over a monstrous animal; brilliant polish. Above, a bead of pink tourmaline—the "Chinese ruby."

82—FEI-TS'UI JADE PENDANT

Oblong and flat, carved with a very bundle of good wishes, expressed by the emblematic bats and fruits of the abundances, the peach, pomegranate and Buddha's-hand citron. The stone a rich mingling of emerald-green and jade white, with a bright polish.

83—TWO ROCK CRYSTAL DOGS FUR

One with tail erect and head turned to his left, the other with tail spread over his back, more leonine features, and his whole body curled toward the left.

Length, 3 inches.

84—ROCK CRYSTAL COUPE WITH COVER

Carved in brilliant rock crystal, brightly polished, in the form of a pair of mandarin ducks—emblems of marital felicity—with stems of the nelumbian lotus in their bills, and on the back of the larger a seed-pod, hollowed as a cup, with the seed layer removable as cover.

Length, 4½ inches.

85—ROCK CRYSTAL VASE WITH COVER

Carved in flask shape surrounded and held within blossoming plant forms and rockery, in brilliant crystal. On one face a stork carved in relief in a projecting layer of the crystal reflects a bright rainbow iridescence, and on one side is seen a phœnix and also a fungus branch. Animal head and loose ring handles. The cover is carved with a phœnix and a branch of the fungus as a knob handle.

Height, 6 inches.

86—CARVED IVORY ORNAMENT

Conical form, carved in openwork with a figure and animal under a pine tree.

87—RHINOCEROS HORN CUP

Characteristic form, expanding from a trunk-like foot, like the supra-surface root or base of an aged tree, inverted. Rich, mellow dark brown. Carved with pines and other trees, with a luxuriance of foliage.

Height, 5½ inches; length, 8 inches.



88—CINNABAR LACQUER BOX WITH COVER

Circular, of ovoid contour, on a low foot; box and cover of equal proportions and the top of cover flattened. Carved with a lattice, and four borders of the thunder-scroll, the lattice interrupted by panels of relief carvings picturing Taoist immortals and attendants, in cinnabar on a green lattice ground. On the top of the cover, five-clawed dragons, squirming through a turbulent sea, in pursuit of the flaming jewel floating on its surface.

Height, 9 inches; diameter, 11 inches.

88A—IMPERIAL CH'ÏEN-LUNG CIRCULAR CAKE BOX

Of cinnabar lacquer, skilfully and profusely carved. The top panel of the cover depicts a scene representing the retreat of the Taoist Genii, with figures of the immortals and their attributes. The sides of box and cover are beautifully embellished with passion flowers and leafy scrolls and bands of fret artistically carved in bold relief.

Height, 7½ inches; diameter, 18 inches.

ORIENTAL PORCELAINS

89—MUSTARD-YELLOW SNUFF BOTTLE (*Ch'ien-lung*)

Slender body with short neck. Brilliant light mustard-yellow glaze with fish-roe crackle.

90—MINIATURE BOTTLE

Pear-shaped, glazed in a dark cucumber green with fine crackle.

Height, 3 inches.

91—MINIATURE BLACK BOTTLE (*Ch'ien-lung*)

Ovoid body with short straight neck. Glazed in a luminous black, with white lip.

Height, 3 inches.

92—MINIATURE VASE (*K'ang-hsi*)

Elongated body with short neck and spreading lip. Covered with a camellia-leaf glaze *truitée*.

Height, 3 inches.

93—MINIATURE MIRROR-BLACK BOTTLE (*Ch'ien-lung*)

Double-gourd form, or in the shape of a small vase resting on an ovoid jar; coated with a black glaze of mirror brilliance.

Height, 3¼ inches.

94—MINIATURE BOTTLE (*Yung Chêng*)

Pear-shape with short straight neck; low foot. Glazed in a deep and mottled coral, softly lustrous.

Height, 3 inches.

95—MINIATURE JAR (*Ch'ien-lung*)

Globular with short wide neck and flaring lip. Dense porcelain coated in a rich glaze of deep seal-brown darkening to black, the rim white and the interior of the neck mottled.

96—MINIATURE VASE (*K'ang-hsi*)

Ovoid with slender neck and spreading lip. Brilliant camellia-leaf green glaze with fish-roe crackle.

Height, 3 inches.

97—MARBLEIZED VASE (*Ch'ien-lung*)

Ovoidal club-shape with sloping shoulder, short neck and flaring lip. Glazed in a light yellow, streaked, as irregularly veined marble or onyx, with strong and pale blues and dull reds.

Height, 3½ inches.

98—MINIATURE BOTTLE (*Ch'ien-lung*)

Of the double-gourd order, with a brilliant glaze of rich, dark seal-brown, verging at bottom toward black.

Height, 3¼ inches.

99—MINIATURE VASE (*Ch'ien-lung*)

Ovoidal and slender. Brilliant glaze of mustard-yellow with fish-roe crackle; lip glazed in green.

Height, 3 inches.

100—SMALL PEACHBLOOM JAR

Pear-shape with wide neck, slightly expanding at the lip. Delicate porcelain, coated with a deep, rich, peach-pink glaze, lustrous, and even in quality save that under the lip the tone lightens and about the neatly defined foot deepens in hue.

101—MINIATURE BLUE BOTTLE (*Ch'ien-lung*)

Squat body on a low foot with straight tubular neck. Glazed in a brilliant blue of lapis quality, the interior and the under-foot in pistache hue. Under the foot the seal mark of Ch'ien-lung in coral on white reserve.

Height, 3½ inches.

102—WHITE VASE (*Ch'ien-lung*)

In form of a quadrilateral ancient bronze vase on a low stand, with two animal-head shoulder-handles in bold relief. Low relief decoration modeled in the paste, in representation of an ancient bronze incised swastika-lattice, enclosing Shou medallions; key-fret shoulder-border and palmations about the neck; the whole glazed in pure and brilliant white.

Height, 4¼ inches.

First Afternoon

103—SMALL PEACHBLOOM JAR (*Ch'ien-lung*)

In squat beaker form. Delicate, vibrant porcelain, invested on both inner and outer surfaces with a brilliant glaze of rich peach-bloom tones and deep mottling.

104—GREEN DOUBLE-GOURD VASE (*K'ang-hsi*)

Coated with a luminous glaze of watermelon-green.

Height, 4¼ inches.

105—SMALL BLACK JAR (*Ch'ien-lung*)

Ovoid with abbreviated neck and out-curling lip. Coated with a deep and brilliant black glaze with orange-skin surface, not the true mirror-black but with an inclination toward brown; the lip white.

Height, 4 inches.

106—"SOFT PASTE" WHITE VASE (*Yung Chêng*)

Bottle-form, with globular body and slender straight neck. The so-called "soft paste," molded with a decoration of butterflies and flowers in low relief under a soft, creamy white glaze with a delicate *café-au-lait* crackle.

Height, 5 inches.

107—HARE'S-FUR JAR (*Ch'ien-lung*)

Ovoid with full, rotund body, sloping shoulder and short neck with wide mouth. Two animal-head and ring handles in relief at the shoulder. Covered with a glaze of great brilliancy in a soft and rich brownish-green sometimes referred to as the "coat of the hare."

Height, 3¾ inches.

108—GREEN CRACKLE VASE (*K'ang-hsi*)

Ovoidal with short neck and flaring lip. Brilliantly glazed in a soft and tender green as of willows in the springtime, with a bold mosaic crackle of dark lines.

Height, 5 inches.

109—RAVEN'S-WING BOTTLE (*K'ang-hsi*)

Full-bodied pear-shape with slender neck. Fine hard paste porcelain invested with a monochrome glaze of brilliant black shot with a purplish iridescence and revealing vestiges of a finely penciled decoration in gold.

Height, 5½ inches.

110—GRAY CRACKLED VASE (*Yung Chêng*)

Bulbous oviform body with narrow waist and spreading foot, and truncated neck. Coated with a lustrous gray glaze spread with a flecking of *café-au-lait*, and threaded by a bold crackle in black lines. The glaze and crackle extend over the interior of the vase and continue underneath the foot.

Height, $5\frac{1}{4}$ inches.

111—PAIR CAMELLIA-GREEN VASES (*K'ang-hsi*)

In melon-form, elongated; with short, constricted neck, and on short feet. Covered with a brilliant glaze in the rich green of the camellia leaf, with a fine crackle.

Height, $5\frac{1}{4}$ inches.

112—PEACHBLOOM COUPE

Broad, deep body, with delicate everting lip, on a low foot. Clear, resonant porcelain; both exterior and interior coated with a luminous glaze of the peachbloom variety, the ground a deep pink, lightly mottled and flecked in pale greenish tones. Mark: the six characters of Hsüan Tê (apocryphal).

Diameter, $4\frac{1}{2}$ inches.

113—CRACKLE VASE

Ovoidal, with high, sloping shoulder, short contracted neck and spreading lip. Dense porcelain, coated with a cream glaze crackled throughout, and having a faint flush which especially within the lip partakes of the palest notes seen on the mottled peachblooms.

Height, $5\frac{1}{4}$ inches.

114—PEACHBLOOM COUPE (*Yung Chêng*)

Fine, delicate, hard paste porcelain with clear musical note, ovoid in outline on a short foot. Glazed within in a characteristic Yung Chêng white, and on its outer surface with a soft, lightly flecked and deep-toned peachbloom-pink, which just below the rim and on the foot takes the brown of ashes-of-roses. The surface of the glaze is of the very delicate *peau-d'orange* variety. Mark, in underglaze blue within the blue double ring, *Ta Ch'ing Yung Chêng nien-chih* (Made in the reign of Yung Chêng of the Great Ch'ing—the lately collapsed—dynasty).

Diameter, 4 inches.

115—PEACHBLOOM COUPE (*K'ang-hsi*)

Or writer's water dish. Shallow circular form with compressed-globular contour and wide mouth; on low foot. Covered with a rich peachbloom glaze of deep pink and deeper mottlings, with occasional lighter patches and specks of green. Under the foot the six characters of *K'ang-hsi* in brilliant blue. (Repaired.)

Diameter, 4½ inches.

116—PEACHBLOOM WATER CUP (*K'ang-hsi*)

Writer's water receptacle. Semi-globular, with three cloud-scroll medallions etched in the paste; glazed in a soft and luminous peachbloom, delicately mottled. Mark, the six characters of the reign in brilliant underglaze blue.

Diameter, 5 inches.

117—PEACH-COLOR BOWL (*Ch'ien-lung*)

Flaring in ovoidal outline, which recurves to the rim, from a short circular foot. Fine hard paste of musical tone, glazed on both exterior and interior in a deep, dark peach-pink, uniform in quality throughout and having a delicate *peau-d'orange* surface. The rim is glazed in white, as is the underfoot, which carries the seal mark of the reign in blue.

Diameter, 7¾ inches.

118—COBALT-BLUE FRUIT PLATE (*Ch'ien-lung*)

Fine, sonorous porcelain, modeled in shallow, spreading form on a low foot. Glazed on upper and lower surfaces in a softly brilliant pure cobalt-blue of delicate *peau-d'orange* quality, the color lessening on the rim-edge, and the underfoot being glazed in white. The foot itself exposes the biscuit.

Diameter, 10½ inches.

119—SPLASH VASE (*Tao-kuang*)

Globular body on a bold foot, with broadly sloping shoulder and slender neck, expanding at the lip. Heavy vibrant porcelain coated with a brilliant glaze of rich mahogany-brown, mottled and splashed with dark brown, black, a greenish-brown and greenish-gray.

Height, 8½ inches.

120—SPLASH VASE (*Ch'ien-lung*)

Melon-form on a low spreading foot, with short neck and flaring scalloped lip. Coated with a reddish-purple glaze of mirror brilliance, splashed, streaked and feathered with a soft and delicate gray. The gray wholly covers the lip and the interior of the neck, where it discloses a fine crackle. Under the foot the seal mark of Ch'ien-lung, incised.

Height, 7¾ inches.

121—STATUETTE OF AN EMPEROR (*Ch'ien-lung*)

Seated, bolt upright, in flowing imperial robes, with elaborate headdress and wearing a haughty and severe expression. Glazed throughout in a pure and luminous white. Characters incised beneath the glaze on the back.

Height, 12½ inches.

122—GLOBULAR TWO-HANDLED JUG-SHAPED VASE (*Ch'ien-lung*)

With short, molded neck and bulbous lip. The recurving handles, attaching to the shoulder, issue from animal heads on the lip. Vibrant hard paste porcelain, covered with a brilliant and handsome *soufflé* glaze in peachbloom tones over a bluish-gray of *clair-de-lune* type. Under the foot the fine biscuit is exposed, the glaze being omitted.

Height, 9¼ inches.

123—GLOBULAR BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Ovoidal body with a short, wide and straight neck. Coated with a brilliant glaze in a delicately mottled liver-color brown, changing below the lip to a cherry-pink; lip and interior of neck in white.

Height, 12¼ inches.

124—ROBIN'S-EGG SOUFFLÉ VASE (*Ch'ien-lung*)

Globular bottle-form on a deep foot, with sloping shoulder, full neck and spreading lip. Dense porcelain coated with a robin's-egg *soufflé* glaze mottled with rich blue, and having an unctuous surface of soft luster. The glaze continues under the foot and on the interior of the neck.

Height, 13¾ inches.



125—LANG-YAO JAR (*K'ang-hsi*)

Inverted pear-shape, with high shoulder and flaring foot. Resonant porcelain coated with a brilliant *sang-de-bœuf* glaze of rich depths and glowing hue, its surface of mirror properties. A characteristic crackle is perceptible, though almost lost in the richness and glow of the red, which lower on the sides reveals the arrested drip of thickening congelation, and around the foot the hue of the coagulated blood turning brown, with fresh red spots over it. The interior and underfoot glazed in rice-color with *café-au-lait* crackle. Teakwood hat-shaped cover.

Height, 8½ inches.

126—POWDER-BLUE BEAKER-SHAPED VASE (*K'ang-hsi*)

Conventional beaker form with lower body in inverted pear-shape and the cylindrical neck expanding in a flaring lip. Dense porcelain covered with a brilliant glaze of *bleu-fouetté*, the color deepening in a molded band at the base of the neck; interior of neck glazed in white.

Height, 18 inches.

127—MIRROR-BLACK BEAKER-SHAPED VASE (*K'ang-hsi*)

Clear resonant porcelain, heavy, invested with a brilliant glaze of mirror-black profusely ornamented in gold. On both neck and body, besides lightly penciled scroll, lattice, scepter-head and meander borders, are groups of warriors on horseback accompanied by figures afoot, all on a hunting expedition, with numerous small animals, seen scampering or impaled at their feet. The porcelain is *K'ang-hsi*: the decoration, in gold, is modern. Mark: Blue double ring.

Height, 17½ inches.

128—TALL BEAKER-SHAPED VASE (*K'ang-hsi*)

In the class of the *K'ang-hsi* mirror-blacks, but the glaze in this one, though of the same brilliant mirror quality, is a sort of golden seal-brown, running into the soft, rich, greenish-brown that sometimes is spoken of as hare's fur. It is profusely ornamented in gold with plum, chrysanthemum and other floral and fruit motives, the scepter-head and other conventional borders. Marked with the blue double ring.

Height, 18 inches.

129—RED AND BLACK BOTTLE-SHAPED VASE (*Chia Ch'ing*)

Ovoidal with straight full neck. Coated with a mirror glaze of deep, glowing red, striated, of the orange-peel surface, and on parts of the shoulder and neck exhibiting patches of a rich black. Around the rim a *café-au-lait* crackled glaze. (Neck repaired.)

Height, 13¾ inches.

130—FLAMBÉ BOTTLE-FORM VASE (*Ch'ien-lung*)

Squat ovoidal body on a bold foot, with tall slender neck. Brilliantly glazed in dark purplish-red, delicately splashed with grayish-blue. Around the top of the neck a *café-au-lait* glaze, crackled.

Height, 13½ inches.

131—BROWN BOTTLE-FORM VASE (*Yung Chêng*)

Large pear-shaped body on a bold, slightly convex foot, the double base of the neck molded and scalloped, the neck gracefully contracting and expanding again to a broad and shallow cup lip. On the neck two elephant-head handles in high relief.

Heavy porcelain coated with a mirror glaze of deep, rich seal brown hue, with fine *peau-d'orange* surface. Interior of the neck white, streaked with a brown crackle. The brown glaze continues under the foot, where the seal mark of Yung Chêng is incised beneath the glaze.

Height, 15½ inches.

132—FLAMBÉ BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Large egg-form on a low foot, with tapering shoulder and short slender neck. Heavy vibrant porcelain, coated with a mirror glaze of deep, rich red, with the orange-peel surface, streaked and lightly splashed with purplish blue. Lip tipped with a *café-au-lait* glaze, crackled.

Height, 15½ inches.

133—CELADON VASE (*Ch'ien-lung*)

With cylindrical, drum-shaped center, contracting below and above to a slightly spreading, finely molded foot and a wide neck with lightly expanding lip. Sonorous porcelain, with a decoration molded and carved in the paste, consisting of deep borders of palmations on the neck and above the foot, besides various other borders, and around the cylinder a band of the archaic dragon-scroll in which eight of the dragon heads appear. The whole coated with a glaze of pure sea-green tint, its tone modified according to its depth over the underglaze modeling.

Height, 13¾ inches.

134—BLACK BOTTLE-SHAPED VASE

Full ovoidal body on a bold foot, with sloping shoulder, the neck marked by a molded ring and expanding in a bulbous lip. Covered with a brilliant brownish-black glaze of mirror quality, the bulbous lip a deep golden-brown.

Height, 15¾ inches.

135—TALL FLAMBÉ BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Egg-form, tapering to a slender neck. Clear hard paste covered with a brilliant transmutation glaze of rich dark red streaked with a cloudy purple-blue. Around the upper part of the neck a *café-au-lait* glaze with fine crackle.

Height, 16¾ inches.

136—TALL FLAMBÉ BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Vibrant porcelain coated with a creamy-white glaze with *café-au-lait* crackle, which appears in various places beneath the principal, thick glaze of various reds, which are copiously splashed with rich brown, gray and a feathery blue. Under part of foot glazed, with *café-au-lait* crackle.

Height, 17 $\frac{3}{4}$ inches.

137—TALL BOTTLE-SHAPED VASE (*Chia Ch'ing*)

Ovoid with sloping shoulder and straight cylindrical neck. Dense porcelain covered with a luminous red glaze of *sang-de-bœuf* note, with orange-peel surface, marked throughout by fine vertical striations of darker hue. About the rim a dark *café-au-lait* glaze with fine crackle, and within the neck and under the foot a rice-color glaze with larger crackle.

Height, 17 $\frac{3}{4}$ inches.

138—LARGE RED AMPHORA (*Chia Ch'ing*)

Oviform, finishing almost straight at the foot, the bulbous shoulder contracting to a full, short and graceful neck, which is surmounted by a broad and shallow saucer-shaped lip. Thick, heavy porcelain, coated with a rich, deep red glaze of mirror brilliance and marked by delicate striations. The edge of the lip is in a rich *café-au-lait*, and its upper surface and the interior of the neck show purplish-blue and brownish-black notes.

Height, 18 inches.

139—LARGE FLAMBÉ VASE (*Yung Chêng*)

Spherical body on a deep foot, with full, slightly tapering neck, and a cup lip, both body and neck marked by molded rings and the foot pierced with lateral slits as for the passage of a strap; a reproduction of a bronze form. Heavy, dense porcelain, enveloped in a luminous glaze of soft sealing-wax red of deep tone, flecked and splashed with delicate bluish and greenish grays. Under the foot the seal of Yung Chêng incised beneath the glaze.

Height, 17 $\frac{3}{4}$ inches.

140—LARGE FLAMBÉ VASE (*Ch'ien-lung*)

Globular body on a deep convex foot, with a beaker neck molded upon the shoulder, finishing in a trumpet lip. Dense, heavy porcelain, coated with a transmutation glaze of rich reddish-purple hue, splashed in waterfall drippings with bluish grays, the upper surface of the lip yielding also *soufflé* effects.

Height, 17¼ inches.

141—LARGE BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Clair-de-lune, blue and black. Clear hard paste porcelain, the body ovoidal and low, on a graceful foot, the neck straight and full, with lightly expanding lip. Covered with a lustrous glaze of a delicate bluish *clair-de-lune* quality, with an underglaze decoration of bamboo trees in a dark cobalt-blue, an inscription in the same color, and seals and a growth of the sacred fungus in black. Underneath the foot the seal mark of the reign in brilliant underglaze blue. (Slight glaze defect at the lip.)

Height, 13¼ inches.

142—DOG FU WITH CUB (*Ch'ien-lung*)

Modeled with open mouth and the characteristic glaring expression, seated on the haunches, with a cub Fu climbing up over one hip. The head of the larger animal is turned back toward the troublesome infant. Covered with a brilliant transmutation glaze showing splashings and featherings of sundry grays and blues over rich reds, with various exposures of a *café-au-lait* crackled glaze. (Foot repaired.)

Height, 14½ inches.

SECOND AND LAST AFTERNOON'S SALE

SATURDAY, MARCH 6, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 143 to 299

ORIENTAL PORCELAINS

143—PAIR BLUE AND WHITE VASES (*K'ang-hsi*)

Slender elongated ovoidal body on a spreading foot, with short neck expanding to the lip and animal-head loop handles attaching to neck and shoulder. Decorated in two tones of rich and brilliant blue with bamboo, pine and wild prunus trees.

Height, 4¼ inches.

144—BLUE AND WHITE WINE POT (*K'ang-hsi*)

Bulbous body in lobed and fluted fruit-form, with hexagonal foot and cover, and recurving spout and handle issuing from animal-heads. Conventional decoration of floral forms modeled in the paste and painted in deep and brilliant blue. (Defects in glaze.)

Height, 6¾ inches.

145—BLUE AND WHITE JAR-SHAPED VASE (*K'ang-hsi*)

Egg-form on a deep spreading foot, with short band-neck. Hard paste porcelain molded in two series of overlapping petals, the petals decorated with smiling "Long Elizas" and sprays of flowers. Under the foot a character in blue.

Height, 5½ inches.

146—BLUE AND WHITE BOTTLE (*K'ang-hsi*)

Double-gourd shape with short foot and expanding mouth. Body decorated with landscape and figures, attendants approaching a sage with arms laden, the neck with conventional leaf forms, in two shades of rich blue under a brilliant glaze.

Height, 8 inches.



147—BLUE AND WHITE CLUB-SHAPED VASE (*Yung Chêng*)

Ovoidal with short graceful neck and spreading lip. Delicate vibrant white porcelain, coated with a brilliant creamy-white glaze with a slight crackle, partly in pale *café-au-lait*, and decorated in a rich cobalt-blue with a mountainous landscape at the seashore, buildings, and boatmen plying the waters. (Slight repair at lip.)

Height, 16 inches.

148—TWO BLUE AND WHITE BOTTLES (*K'ang-hsi*)

Globular on low foot, with sloping shoulder, and slender neck with bulbous expansion below the rim. Enveloped in a brilliant powder-blue glaze, with four foliate medallions reserved in white and decorated in two shades of blue with motives from the hundred antiques. The neck bulbs are reserved in white also, and marked in fine blue lines with the cracking-ice pattern. Mark: the blue double ring.

Height, 10 $\frac{3}{4}$ inches.

Second and Last Afternoon

149—BLUE AND WHITE HAWTHORN GINGER JAR (*K'ang-hsi*)

Ovoid, with narrow shoulder. Fine hard paste white porcelain with a brilliant cobalt-blue glaze in the cracking ice pattern, the disintegrating ice field spread with branches of the blossoming wild prunus tree in white reserve. The branches spring alternately from the shoulder and the base, and the shoulder is surrounded by a crenellated border. Has carved teakwood cover with the plum blossom motive in openwork.

Height, 8½ inches.

150—BLUE AND WHITE HAWTHORN GINGER JAR (*K'ang-hsi*)

Dense vibrant porcelain, covered with a brilliant glaze of cobalt-blue cut by darker lines in representation of cracking ice, with thickly scattered sprays of the wild prunus blossoms in white reserve. At the shoulder a crenellate border. Openwork cover of carved teakwood. Mark: the blue double ring.

Height, 8½ inches.

151—DOUBLE-GOURD SHAPED VASE (*Ch'ien-lung*)

Dense, vibrant porcelain, glazed in a lustrous starch-blue, with a decoration of bats amid clouds modeled in relief in the paste and reserved in white.

Height, 6 inches.

152—DECORATED VASE (*Tao Kuang*)

Deep ovoid body on bold foot, with short and slender neck and trumpet lip. Decorated in enamel painting with two figures presenting pots of flowers to a sage, and with rocks, trees, plants and bats, the bats in coral.

Height, 5¾ inches.

153—PAIR DECORATED JARS WITH COVERS (*Yung Chêng*)

Inverted pear-shape, spreading at the foot, with short cylindrical neck. Overglaze decoration in enamels and light pencilings, consisting of vases of brilliant flowers and an ornate and varied deep shoulder border in floral, honeycomb and cracking-ice motives. Lesser borders of meander and on the neck branches of the sacred fungus.

Height, 5½ inches.

Second and Last Afternoon

154—DECORATED VASE (*K'ang-hsi*)

Cylindrical club-shape, with lightly defined foot, flattened shoulder and flange lip. Decorated in enamel colors with a joyous figure romping on a water buffalo, followed by a man on foot under a torn umbrella; on the shoulder a lattice border interrupted by clusters of fruit. The white glaze discloses a slight iridescence.

Height, 7¼ inches.

155—PAIR FIVE-COLOR VASES (*Ming*)

Quadrilateral, with deep square section on a pedestal foot, and sloping shoulder supporting a small quadrangular beaker as neck and lip. Decorated in coral, *aubergine*, cobalt-blue, green and yellow, with the flowers of the four seasons, peony, plum, chrysanthemum and lotus, in foliate medallions and with sprays, ideographic characters, bats, insects and articles of household adornment.

Height, 10 inches.

156—PAIR DOG FU VASES (*K'ang-hsi*)

The dogs seated on quadrilateral bases, each with a fluted vase of quatrefoil outline on its back with a cub supporting it. Other cubs endeavor to crawl up the parents' bodies, and the ever-present brocaded ball is movable. (One repaired.)

Height, 6½ inches.

157—STATUETTE OF KUAN-YIN (*K'ang-hsi*)

The goddess of mercy is seated, head lightly bent forward with hands resting on her knees, the left hand slightly raised. Her robes are adorned with the swastika, lotus, the spring motive of *mei* blossoms on cracking ice, and hatched meander borders, the decoration being of the three-color order, in green, yellow and *aubergine*. (Slight repair.)

Height, 9½ inches.

158—BLUE DECORATED BOWL (*K'ang-hsi*)

Ovoid on a deep foot. Light white porcelain, the exterior coated with a brilliant glaze of *bleu-fouetté*, penciled in gold, with fan-shaped and circular medallions of white reserve painted in red, green, yellow and *aubergine* with various flowering plants. The

interior is white, with the rock peony at the center of the bottom and a narrow rim border of sprays and symbols. Under the foot the swastika in a double square, within a double ring, all in blue. (Slight repair at rim.)

Diameter, 7 $\frac{3}{4}$ inches.

159—FAMILLE-VERTE BOWL (*K'ang-hsi*)

Slightly ovoidal, flaring broadly from a bold foot. On the interior a rim border of sprays and butterflies in enamel colors, interrupted by white reserves adorned with fruits and flowers, and at the center of the bottom a conventional lotus in coral and green. Similar and more elaborate decoration on the outer side.

Diameter, 8 $\frac{1}{4}$ inches.

160—OCTAGONAL PLATE (*Yung Chêng*)

Light, resonant porcelain, decorated in bright colors with a group of lady and boys and household ornaments in a white medallion, enclosed in a rose-du-Barry border with white reserve quatrefoils painted with plum blossoms and peonies.

Diameter, 8 inches.

161—TWO ROSE-VERTE PLATES (*Ch'ien-lung*)

Decorated over the glaze with a group of ladies and children in a garden—the children have caught a fish—in green, yellow, blue, *aubergine*, pink and black, within a yellow lattice border interrupted by sprays, and a broad rim border of rose-pink lattice with four foliated reserves in white adorned with sprays of the peony, plum and chrysanthemum.

Diameter, 9 inches.

162—THREE PLATES (*Yung Chêng*)

Light vibrant porcelain, the upper surface glazed in a purplish-rose of the rose-du-Barry order, with reserves of crossed and partly unrolled scrolls, painted with pictures of roosters, dragon-flies and peonies in bright colors.

Diameter, 8 $\frac{3}{4}$ inches.

Second and Last Afternoon

163—TALL FAMILLE-VERTE JAR WITH COVER (*K'ang-hsi*)

Slender ovoidal form, the cover cap-shape. Decorated in green, blue and *aubergine* enamels, and overglaze coral, with rock peony trees in blossom, birds on the branches and others pursuing insects through the air. On the cover, sprays of the wild plum. Mark: a blue double ring. (Neck and cover repaired.)

Height, 9¼ inches.

164—DECORATED FLUTED VASE (*K'ang-hsi*)

Elongated melon-form with recurving outline, slender neck and spreading lip, the foot and lip foliated. Decorated in colors of the *famille-verte* with brilliant coral-red, about the neck with motives from the hundred antiques, in two long body panels of white reserve with the plum and rock peony trees and a swallow, and in the intervening panels with sprays and butterflies on a pale green ground stippled with black. European gilt metal mounting including loop handles springing from satyr masks.

Height, 12¾ inches.

165—PAIR DECORATED VASES (*K'ang-hsi*)

Oviform contour with spreading foot, sloping shoulder and short neck expanding quickly in a large trumpet-mouth. The body is fluted, melon-like, the flutings yielding a polyfoil foot and lip. Resonant white porcelain, with a pure and brilliant white glaze, penciled in *aubergine*, coral, green, cobalt and yellow with flowers of the seasons, birds and peaches. Within the lip a border of detached sprays. (Defect in neck of one; lips slightly repaired.)

Height, 12¼ inches.

166—TALL FLUTED VASE WITH COVER (*K'ang-hsi*)

Oviform in contour, spreading at the foot and with short neck slightly expanding; modeled in flutings or lobes, with the foot and lip foliate. Resonant porcelain, coated with a luminous glaze of soft white and painted in coral and enamels of green, blue, yellow and *aubergine* with lions and birds on ledges of rock, cloud scrolls, conventionalizations of the lotus, and various borders. (Knob-handle of cover restored.)

Height, 11¼ inches.

167—CYLINDRICAL JAR (*Yung Chêng*)

Clear sonorous porcelain, glazed in pure white, with a decoration in brilliant enamel colors of yellow, red, blue, black and *aubergine*, besides coral, picturing a landscape with pine trees and clouds, and seven figures. In the figure group a lady of rank with two attendants is presenting a chubby man-child to a returning warrior who comes riding on a piebald horse, accompanied by attendants on foot.

Diameter, 7 inches.

168—TWO POWDER-BLUE DECORATED BOTTLES (*K'ang-hsi*)

Globular with low foot and bulbous neck. Coated with a bright glaze of powder-blue, two quatrefoil medallions being reserved in white on the body and two leaf-shaped medallions on the neck. In the larger medallions butterflies and birds are seen above peonies and sunflowers, and in the smaller ones are floral themes, all in varied enamel colors.

Height, 10½ inches.

169—CYLINDRICAL CLUB-SHAPED VASE (*K'ang-hsi*)

With lightly defined foot. Clear white porcelain coated with a cobalt-blue glaze penciled in gold with vases of flowers, household ornaments, sprays and scrolls. In two reserved panels of white ground Chinese ladies on garden terraces, one seated, one standing, are pictured in enamel colors and coral. (Lip repaired.)

Height, 11¼ inches.

170—DECORATED GINGER JAR WITH COVER (*K'ang-hsi*)

Ovoid, in clear hard paste sonorous porcelain, coated with a glaze of soft and brilliant white and decorated in enamel colors of the *famille-verte* with trees, rocks, birds and flowers, and with additional blossoms painted in coral.

Height, 9 inches.

171—DECORATED VASE (*Yung Chêng?*)

Almost cylindrical, with slightly ovoidal outline, narrow sloping shoulder and short wide neck with everting lip. Vibrant porcelain, covered with a soft milk-white glaze of brilliant surface and decorated in enamel colors of the *famille-verte*, with the addition of coral, with blossoming tree peonies growing among rocks.

Height, 13 inches.

Second and Last Afternoon

172—FAMILLE-VERTE DEEP PLAQUE (*K'ang-hsi*)

The upper surface of the bottom is decorated with a kylin running on a tree and rock lined road, and a *feng-huang* flying in the clouds overhead, while in a conventional border appear flowers and more of the supernatural beasts, all in enamel colors. On the under surface of the rim are peony sprays in coral-red and green. The rim is fluted. Under the bottom an owner's mark in blue within a blue double ring.

Diameter, 14¼ inches.

173—LARGE FAMILLE-VERTE PLAQUE (*K'ang-hsi*)

In the center a landscape medallion with figures, within a lattice border, surrounded by a band of conventional petals decorated with various blossoming plants, and this in turn encompassed by a ring of foliated medallions displaying flowers, birds and beasts, all in enamel colors, while about the rim is a border of small floral medallions on a honeycomb ground. Under the bottom, the *hua* (a painting), from "the eight precious things," in blue within a blue double ring.

Diameter, 18 inches.

174—DECORATED JAR (*Chia-Ch'ing*)

Cylindrical, with indrawn foot, sloping shoulder, short neck and spreading lip. Decorated with mountain and seashore views, under the influence of European perspective, pavilions and gardens, and figures, including boys playing with chickens, in brilliant enamel colors, and coral penciled with gold. About shoulder and base brilliant areas of purplish-rose, bordered by scepter-heads and decorated with sprays, scrolls and emblems. Under the foot the seal of the reign in coral on white reserve within a field of mottled and iridescent pistache-green.

Height, 11¼ inches.

175—DECORATED GINGER JAR (*Yung Chêng*)

Ovoid, with a carved openwork teakwood cover. Coated with a lustrous yellowish-bronze glaze, with leaf medallions reserved in white and decorated in enamel colors with branches of the peony, lotus, chrysanthemum and plum. Lesser reserves are enameled with brilliant butterflies. The shoulder is encircled by a green lattice interrupted by red blossoms.

Height, 8½ inches.

176—PAIR DECORATED GINGER JARS (*Yung Chêng*)

Ovoid, with carved openwork teakwood covers. Glazed in a brilliant yellowish-brown of dark tone, which is interrupted by four foliate medallions in white reserve, adorned with branches of the rock peony in rich enamel coloring, and smaller circular medallions with conventional decoration similarly accomplished. Mark: a blue double ring.

Height, $8\frac{3}{4}$ inches.

177—TALL CLUB-SHAPED VASE (*Yung Chêng*)

Of the cylindrical order but tapering slightly from shoulder to flat foot; shoulder rounding into a graceful neck with spreading lip. Fine vibrant porcelain, decorated in rose, yellow, green, blue, *aubergine* and other hues with a pine tree, rocks and flowers at the seashore, and a group of the gods of rank, happiness and longevity, Lu, Fu and Shou, with an attendant and children.

Height, $16\frac{3}{4}$ inches.

178—FAMILLE-VERTE VASE (*K'ang-hsi*)

Oviform with spreading foot, flattened shoulder, and wide neck finished with a metal rim. Heavy porcelain, decorated in green, yellow and *aubergine* enamels and coral, in series of panels, with articles of the hundred antiques, mountainous landscapes, tree peonies, and fabulous animals, the decoration covering both body and neck, with a lattice border on the neck and a scroll border at the foot.

Height, 18 inches.

179—PANELED JAR (*Ming*)

Ovoidal with high, narrow shoulder, the outline very slightly recurving to the flat foot; short neck with thickened lip. Heavy sonorous porcelain coated with a luminous white glaze, the body divided, between base and neck borders, by vertical lattice bands of coral into four large panels displaying the flowers of the seasons. These, the lotus, peony, chrysanthemum and plum, appear in green, yellow and *aubergine* enamels and a rich dark coral red.

Height, $11\frac{3}{4}$ inches.



180—IMPERIAL DRAGON VASE (*Ch'ien-lung*)

Ovoidal barrel-form on a deep and spreading foot, with sloping shoulder and full, gracefully curving neck ending in a bulbous lip. Vibrant white porcelain with luxuriance of decoration. The central body displays a ferocious five-clawed fire-breathing dragon in *rouge-de-cuivre* and a smaller not more pacific one in purplish enamel among enameled cloud scrolls of blue, green, yellow, *aubergine* and mauve on a white ground. On the neck, lip and about the base the ground is a rich pistache, ornamented in enamel colors with lotus and other flowers, and scrolls, and with symbolic bats and scepter-heads in the copper-red. Dragon handles in coral-red and gilt. Under part of foot glazed in pistache-green, with the imperial seal of Ch'ien-lung impressed in coral on white reserve.

Height, 21 inches.



181—TWO DECORATED MANDARIN VASES WITH COVERS (*Ch'ien-lung*)

Ovoidal of slight curvature, with flat foot, sloping shoulder and short neck; mandarin cover surmounted by gilded Fu. A profuse and varied decoration of floral and emblematic designs in cobalt-blue, green, yellow, pink, *aubergine* and coral, with gold diaper, is interrupted by two large and various small medallions of white reserve painted with figures, birds, gardens, landscapes and marines in brilliant colors. The execution in these paintings reveals a curious intermixture of technic, and like some of the paintings on glass of the same period in China raises the question whether the work is that of a Chinaman under European influences—the European perspective is strongly in evidence—or of a European artist acting under Chinese inspiration, the latter appearing the more probable perhaps. (Both repaired at neck; one cover slightly chipped.)

Heights, 26½ inches and 27 inches.

Second and Last Afternoon

182—IMPERIAL DECORATED VASE (*Ch'ien-lung*)

Graceful inverted pear-shape with high, broad shoulder and short crescent neck; foot relatively narrow. Richly ornamented in brilliant enamels enhanced by fine pencilings with varied blossoms and foliations on a solid ground of deep rose diapered with a finely etched scroll. Formal borders in the bright enamel colors adorn the base, shoulder and neck, that on the neck having the rose ground of the body. Interior of the neck in pistache-green of smooth surface. Under the foot the pistache recurs, with orange-peel surface, encompassing the imperial seal of Ch'ien-lung in coral on white reserve.

Height, 14½ inches.

183—PAIR DECORATED BEAKER-SHAPED VASES (*Ch'ien-lung*)

Between borders of scepter-heads, meander and conventional lotus petals, the entire surface is ornamented with an intricate lotus scroll, with blossoms and seed-pods, amongst which various emblems appear, all executed in brilliant enamels with reds and pinks predominating, on a light imperial yellow ground. (Lip slightly chipped.)

Height, 17 inches.

184—PAIR FAMILLE-VERTE TALL BEAKER-SHAPED VASES (*K'ang-hsi*)

Decorated in the characteristic colors with baskets of flowers in foliated panels of white reserve, between bands of green key-fret lattice interrupted by other jars of flowers over which butterflies hover. (Lip of one repaired.)

Height, 21 inches.

185—TALL PALACE JAR WITH COVER (*Ch'ien-lung*)

Grand oviform, with molded shoulder, short full neck, and hat-shaped cover surmounted by a carved wood lion. Glazed in deep and brilliant blue adorned with floral scrolls in gold, and interrupted by three large leaf medallions of white reserve. These medallions are painted with peonies and other flowers in bright colors, as are numerous smaller quatrefoil medallions exhibiting flowers, landscapes and water views, this painting having been done in Europe.

Height, 51 inches.

186—EUROPEAN STAND

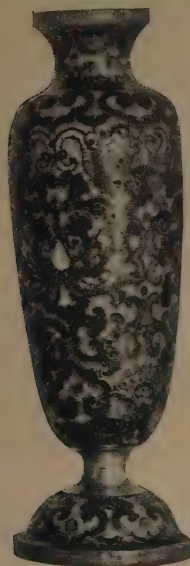
Marble-topped circular tabouret on four cyma-curved legs with double-ogee underbracing, and knob feet, heavily carved in the acanthus motive and ribbon scrolls, and gilded.

Height, 24¼ inches.

From the M. C. D. Borden Collection, New York.

CLOISONNÉ ENAMEL

187—CLOISONNÉ ENAMEL MINIATURE VASE



No. 187

Of the Ming period. Cylindrical body with short neck and spreading base. Conventional lotus and foliations, bat symbol and scepter-head borders in red, dark-blue, green and yellow enamels on a pale turquoise-blue ground.

Height, 4½ inches.

188—CLOISONNÉ ENAMEL INCENSE BURNER (*Chien-lung*)

Low, ovoidal body, with broad mouth, on three stump feet; two upright loop handles. Conventional lotus, chrysanthemum and cloud-scroll ornamentation in vermillion, green, yellow and white on turquoise-blue ground.

Diameter, 6 inches.

189—PAIR CLOISONNÉ ENAMEL COVERED DISHES (*Ch'ien-lung*)

Shallow ovoidal bowl with broad flat rim, and dome cover with knob finial. Interior gilded.

Decoration of the lotus highly conventionalized, scepter-heads and the eight Buddhistic emblems of happy augury in several colors on a pale turquoise ground.

Diameter, 6 inches.

190—CLOISONNÉ ENAMEL JAR (*Ming*)

Low, bulbous body, with metal lip, slightly flaring, metal foot and metal side-loop handles in the form of dragon-heads, gilded. Chrysanthemum decoration in vermillion, dark blue, yellow, green and white on a turquoise ground. Teakwood cover with a jade knob handle carved with dragons and the sacred fungus. Mark underneath the foot, Ching T'ai (1450-1456.)

Diameter, 5 inches.

Second and Last Afternoon

191—CLOISONNÉ ENAMEL INCENSE BURNER (*Ch'ien-lung*)

In basket form with heavy gilded bail handles which fold down upon the body. Decorated with storks wrought as medallions in white on a sky-blue ground, flowers of paradise and swastika symbols in various colors. The heavily gilded mountings for the handles are in the form of bats above cloud-scrolls and supporting swastikas. The cover is a hexagonal grill with bats and cloud-scrolls at the corners, and in the center a foliate medallion encompassing a bat among peaches, in soft reds, greens, blues and white. Undoubtedly a palace piece.

Length, 7¼ inches.

192—PAIR CLOISONNÉ ENAMEL BOTTLES (*Tao Kuang*)

Globular with full, straight necks. Enameled in turquoise-blue which is traversed by a metal swastika lattice, this ground ornamented with the lotus and peony in blossom, butterflies and birds, in brilliant colors.

Height, 9 inches.

193—CLOISONNÉ ENAMEL TRIPOD INCENSE BURNER (*Ch'ien-lung*)

With two scroll and slit handles; carved and gilt openwork dragon finial on cover; gilt shoes and monster masks on feet. Floral and scroll design in enamels of various colors on a turquoise-blue ground. Mark: Chien-lung nien chih.

Height, 12 inches.

From the Robert Hoe Collection, New York, 1911.

194—PAIR CLOISONNÉ ENAMEL VASES (*Ch'ien-lung*)

Shallow compressed-globular cups on baluster standards in which the galipot-form appears, supported on broad circular bases. Decoration of bats, scepter-heads, scrolls and the conventional lotus, in dull colors on a dark turquoise ground.

Height, 10½ inches.

195—CLOISONNÉ ENAMEL VASE (*Ming*)

Quadrilateral with bulging body and short neck, on a short quadrangular spreading foot. Decorated in vermilion, yellow, green, white and a dark purplish-blue on a turquoise-blue ground, with the peony, plum and Indian lotus, and singing birds.

Height, 11½ inches.

196—CLOISONNÉ ENAMEL OX

With gilt horns, tail and hoofs. The body is of turquoise-blue enamel, with stripes and swirls in dark blue, yellow, and red.

Height, 7½ inches.

From the Robert Hoe Collection, New York, 1911.

197—PAIR CLOISONNÉ ENAMEL VASES (*Tao Kuang*)

Cup-shaped body on spreading foot, with flattened shoulder and capstan-neck; two dragon-head loop handles. On the neck the ancient monster-head motive, archaic dragons and scepter-heads on a white ground of floral lattice. On the body the same ground, cut by depending palmations of various hues, bearing the ogre lineaments. On the shoulder the lattice ground is turquoise-blue, interrupted by monster-head decorations and medallions.

Height, 11¾ inches.

From the Robert Hoe Collection, New York, 1911.

198—CHAMPLEVÉ ENAMEL SET

Incense burner and pair pricket candlesticks. The incense burner is globular, on three monster-head feet, with two upward-reaching scroll handles, the body supporting a pagoda of two stories, capped by a gilded knob finial. The candlesticks have bell-shaped bases, wide fountain-basins out of which straight standards rise, supporting the grease-cup and pricket. Enamelled in lapis and turquoise-blue, green, white, *aubergine* and brown, in various conventional motives.

Height of pagoda, 13¾ inches; of candlesticks, 12½ inches.

199—CLOISONNÉ CYLINDRICAL VASE (*K'ang-hsi*)

On gilded base supported by four pairs of cloven feet. Enamelled in turquoise-blue, decorated with the Buddhistic emblems of happy augury distributed within a conventional lotus scroll in purple-blue, yellow, green, vermilion and white.

Height, 12½ inches.

200—CLOISONNÉ ENAMEL TRIPOD INCENSE BURNER (*Ch'ien-lung*)

Globular with short neck and low dome cover with knob finial; scroll handles in the form of gilded dragons; curled feet with monster-head knees. Decoration of lotus blossoms and scrolls, and scepter-heads, in green, yellow, white, vermilion and dark blue on a turquoise ground.

Height, 11¾ inches.

201—CLOISONNÉ ENAMEL INCENSE BURNER (*Modern*)

Quadrilateral, on four tall scrolled legs; upright loop handles; dentated ridges; openwork gilt cover with gilt dragon top. Decoration of archaic scroll, the ogre face and floral designs in red, white, yellow and dark blue enamels on a pale turquoise-blue ground. Mark: *Ta Ming Ching T'ai nien chih* (Made in the reign of Ching T'ai of the Great Ming Dynasty, 1450-1456); apocryphal.

Height, 14¼ inches.

From the Robert Hoe Collection, New York, 1911.

(*Illustrated*)

202—TWO CLOISONNÉ CANDLESTICKS (*K'ang-hsi*)

Bell-shaped bases support shallow basins from which rise slender standards, one tubular, one tapering, which uphold metal *bo-bèches*. Enameled with a graceful lotus scroll in subdued colors on a rich turquoise ground.

Heights, 11 inches and 13¾ inches.

203—CLOISONNÉ ENAMEL SHRINE CANDLESTICK (*K'ang-hsi*)

In design of a mandarin duck, supporting a vase and pricket candlestick. The decoration consists of archaic scroll, floral motives and ogre heads, in lapis-blue and other colors of enamel on a turquoise-blue ground.

Height, 17 inches.

From the Robert Hoe Collection, New York, 1911.

(*Illustrated*)

204—CLOISONNÉ ENAMEL TRIPOD INCENSE BURNER (*Probably Ming*)

Squat, globular form, with gilt dragon handles, and cover with gilt dragon finial. The decoration of the conventional lotus and character medallions in low tones on a pale turquoise-blue ground.

Height, 9½ inches.

From the Robert Hoe Collection, New York, 1911.

Second and Last Afternoon

205—TWO CLOISONNÉ ENAMEL PRICKET CANDLESTICKS (*K'ang-hsi*)

From a shrine. With bell-shaped bases and jade stone shafts. Enameled decoration of lotus, leaf scrolls and border designs in bright colors, on a turquoise-blue ground.

Height, 16½ inches.

From the Robert Hoe Collection, New York, 1911.

206—CLOISONNÉ ENAMEL TRIPOD INCENSE BURNER (*Ch'ien-lung*)

Gilt elephant-head feet. Cover pierced in gilt and surmounted by gilt openwork dragon finial. Floral decoration in various enamels on a turquoise-blue ground, interrupted by a pierced gilt band of conventional bats, and floral scrolls. Enriched by a balcony with scalloped gilt rim. Carved stand.

Height, 11 inches.

From the Robert Hoe Collection, New York, 1911.

207—TWO CLOISONNÉ ENAMEL VASES (*Tao Kuang*)

In melon form on a deep foot, with wide neck. The deep flutings of the body are a soft gray-white, carrying a swastika lattice defined in the metal, and adorned with branches of the tree peony, the wild prunus and other flowers, butterflies and birds, in various colors. Floral motives continue on neck and foot, and under the rim is a conventional border.

Height, 12 inches.

208—CLOISONNÉ ENAMEL SHRINE (*Tao Kuang*)

Hexagonal, with gilt scrolls and bells at the roof corners. The decoration consists of large flowers of the sacred lotus and foliated scrolls, executed in brilliant enamels on a turquoise-blue ground. Conventional base on six metal knob-feet.

Height, 16 inches.

From the Robert Hoe Collection, New York.

209—CLOISONNÉ ENAMEL BEAKER-SHAPED VASE (*Ch'ien-lung*)

Quadrilateral, with serrate ridges at the corners. Enameled in the Indian lotus motive, highly conventionalized, in colors of low tone on a ground of dark turquoise-blue. (Some restoration.)

Height, 15½ inches.

Second and Last Afternoon

210—CLOISONNÉ TRIPOD INCENSE BURNER (*Ch'ien-lung*)

Inverted bell-shape, on three elephant-head feet heavily gilded; elephant-head handles, the trunks up-turning, and an elephant lying down on top of the dome cover, all in the same heavy gilding, which supplies also numerous lotus leaves applied about the body of the vase. Turquoise-blue ground decorated in conventional lotus motives in various colors.

Height, 13 inches.

211—CLOISONNÉ ENAMEL ALTAR SET (*Ch'ien-lung*)

Tripod censer with pierced gilt cover, a pair of pricket candlesticks and a pair of beakers. Decoration of floral scroll and palm-leaf and scepter-head bordering. The censer has up-turned handles and dragon feet in gilt bronze; the godroon border at the shoulder is incrustured with turquoise enamel, thickly applied to resemble the stone itself.

Height of censer, 13 inches.

Height of candlesticks, 9½ inches.

Height of beakers, 9 inches.

From the Herbert G. Squiers Collection, New York, 1912.

212—CLOISONNÉ ENAMEL DUCK, WITH VASE ON BACK (*K'ang-hsi*)

Copied from an ancient bronze shape ("*chiu ch'e tsum*"). Light blue enamel ground, with feathers and tail filled in with darker blue ornamentation. The vase on the duck's back presents floral designs in several colors, on turquoise-blue enamel ground.

Height, 13¾ inches; width, 9 by 3½ inches.

From the Herbert G. Squiers Collection, New York, 1912.

(Illustrated)

213—CLOISONNÉ ENAMEL COVERED CHEST

Reproduction of an ancient bronze sacrificial vessel. Quadrilateral, on four tubular legs, with two upright loop handles; cover surmounted by a gilded lion. Enameled in various colors on a turquoise-blue ground, the decoration involving the ancient ogre lineaments and archaic dragon scrolls. Both body and legs support projecting metal ridges.

Height, 15¼ inches.

214—CLOISONNÉ ENAMEL TRIPOD INCENSE BURNER (*Late Ming*)



No. 214

Semi-globular, on tall straight legs. Archaic decoration of monster-heads, palmations and a floral lattice, in varicolored enamels; beneath the rim a band of gilt bosses. Cover of black enamel with metal scrolls, surmounted by an open work dragon finial.

Height, 14 inches.

From the Robert Hoe Collection, New York, 1911.

215—PAIR CLOISONNÉ ENAMEL VASES
(*Ch'ien-lung*)

Pilgrim-bottle form on a short foot, with archaic-dragon handles. On each face appear phoenixes among peonies, a Shou medallion and the endless-knot symbol, in turquoise-blue, vermilion, green and white on an imperial yellow ground. Around the neck and sides the ground is azure, and this is projected into the yellow face in the form of a molded *ju-i* scepter-head carrying an emblematic bat. Bats, blossoms, ornaments and more Shou characters are worked in various colors on the azure ground throughout, and the neck is encircled under the lip by a scepter-head border.

Height, 11¼ inches.

216—CLOISONNÉ ENAMEL VASE (*K'ang-hsi*)

Pilgrim-bottle shape on a short foot, with bulbous neck and three-clawed dragon handles. Adorned with a profusion of peonies, the blossoms varying in size, in several colors on a blue ground, about the major portion of the vase, while near the foot the ground changes to a sandy-earthen color and supports the sacred fungus and numerous plants, variously colored. About neck and foot borders of scepter-heads and key-fret.

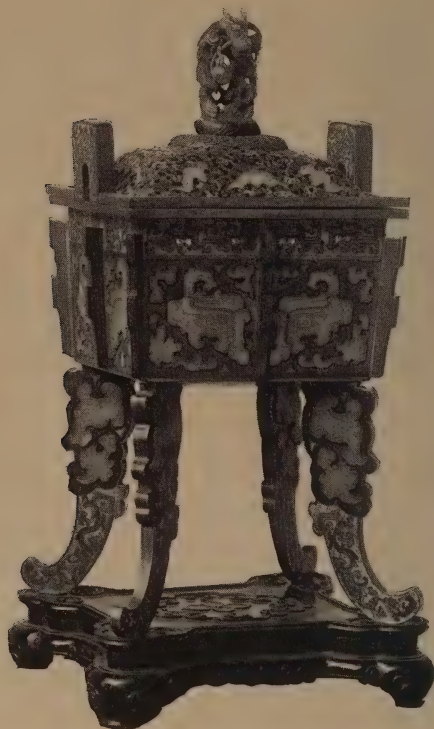
Height, 15¼ inches.

217—PAIR CLOISONNÉ ENAMEL PRICKET CANDLESTICKS

From an altar. Bell-shaped bases, with fountain basins, midway of the standard, and broad grease cups. Palmette borders and conventional floral ornament in various enamels on pale turquoise-blue ground.

Height, 14 inches.

From the Robert Hoe Collection, New York, 1911.



218—CLOISONNÉ ENAMEL INCENSE BURNER (*Ming*)

Quadrilateral, on four tall feet of archaic scroll design; two upright loop handles; pierced cover with jade dragon finial. The body with eight vertical dentated ridges adorned with Greek fret. The decoration of archaic character consists of ogre eyes, bats and cloud scrolls in enamels and gray jade.

Height, 18½ inches.

From the Robert Hoe Collection, New York, 1911.

219—CLOISONNÉ ENAMEL INCENSE BURNER (*Modern*)

Quadrangular, on four tubular legs. Upstanding loop handles with an incised Greek fret band and gilt edges. Besides the usual archaic decoration of scrolls, ogre heads, emblems and other designs, there is a curious border of browsing animals around the lower part of the vessel. The entire ornamentation is in vivid colors, green, blue and red prevailing.

Height, 12 inches.

From the Robert Hoe Collection, New York, 1911.



220—CLOISONNÉ ENAMEL ALTAR SET (*Ch'ien-lung*)

Tripod censer, with cover, a pair of pricket candlesticks and a pair of beaker-shaped flower vases. Turquoise-blue ground, with conventional floral scroll decoration, the beakers with borders of palmations. The incense burner has monster-head feet, engraved with scrolls and fret borders incised in the metal. Its pierced gilt cover has a knob handle formed of a five-clawed dragon after the flaming jewel among clouds.

Height of censer, 13¼ inches.

Height of vases, 12 inches.

Height of candlesticks, 14¾ inches.

From the Herbert G. Squiers Collection, New York, 1912.

221—CLOISONNÉ ENAMEL SHRINE (*K'ang-hsi*)

From the private apartments of the emperor at Yuan Ming Yuan, the Summer Palace. A high cylindrical compartment, over a conventional base resting on four metal feet, enshrines a divinity seated cross-legged on a thalamus, modeled in bronze and lacquered. The Buddha is elaborately and ornately dressed, and holds a symbol in the left hand, the right hand being raised in an attitude of blessing. The enameled shrine, with the characteristic blue ground, displays an affluence of decoration in rich but restrained coloring and vigorous execution, picturing emblems of happy augury amid scrolls of the Indian lotus. The flat roof is pierced with a Shou medallion and emblematic bats and is finely engraved, and the base bears an incised border of the thunder scroll.

Height, 15 inches.

222—PAIR CLOISONNÉ ENAMEL VASES (*Ming*)

Ovoidal body on a deep foot, with steep shoulder, wide neck and spreading lip. The turquoise ground of the body is threaded by a swastika lattice in metal, and decorated with peonies, chrysanthemums, the lotus and other plants in green, white, yellow and dark vermilion, growing among rocks mottled with lapis-blue and white. On the neck a conventionalization of the Indian lotus appears, and conventional borders include scepter-heads, palmations, scrolls and a meander. (One repaired.)

Height, 17 inches.

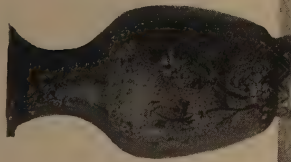
(*Illustrated*)

223—CLOISONNÉ ENAMEL PLAQUE (*Ming or Early K'ang-hsi*)

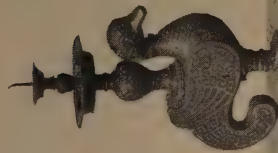
Shallow dish-form with a flat rim and deep foot. Decorated on all surfaces including the under-foot with conventional Indian lotus and *mei*-blossom scrolls, about a large medallion in the interior of the bottom where a particularly ferocious four-clawed dragon pursuing the flaming jewel is confronted by a swooping *feng-huang*. All in yellow, green, deep blue, vermilion and white on a turquoise-blue ground. (Some repairs.)

Diameter, 16½ inches.

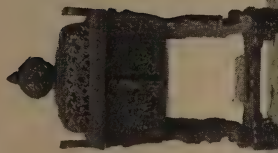
No. 222



No. 203



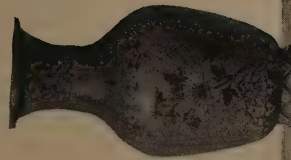
No. 201



No. 212



No. 222



No. 245



No. 248



No. 245



Second and Last Afternoon

224—LARGE CLOISONNÉ ENAMEL INCENSE BURNER (*K'ang-hsi*)

Globular, on three dragon-head feet. Decoration of floral motives with circular *Shou* characters and symbolic bats, and border of scepter-heads in enamels of various colors on a turquoise-blue ground. Handles of the *feng-huang* in enamel, with gilt wings and feet. Pierced carved wood cover, with crystal finial.

Height, 21 inches.

From the Robert Hoe Collection, New York, 1911.

225—LARGE BOTTLE-FORM CLOISONNÉ ENAMEL VASE

Globular on a deep foot, with full neck slightly expanding at the lip. Turquoise-blue ground threaded by metal swastika lattice, interrupted by lotus flowers and seed-pods, chrysanthemums, plums and peonies, bird perched upon a branch, and a butterfly, in vermilion, black, white, green and yellow. Neck decorated in conventional lotus-scroll and palmations, and the further decoration includes various borders.

Height, 16¾ inches.

226—PAIR CLOISONNÉ ENAMEL TALL VASES (*Early Ch'ien-lung*)

Oviform, with low, narrow waist and lightly spreading foot, high, narrow shoulder and short full neck expanding at the lip. Turquoise-blue ground copiously adorned with flowers, leaves and scroll in a conventionalized lotus motive, and executed in several colors including a brilliant lapis-lazuli blue. Interspersed are emblems from the *Pa Chi-hsiang*. Conventional borders at foot and lip, and about the neck a band of bats with spread wings.

Height, 20½ inches.

227—PAIR CLOISONNÉ ENAMEL STORK PRICKET CANDLESTICKS (*Ch'ien-lung*)

White bodies with brilliant wing and tail plumage, and heavily gilded legs, engraved. Each bird holds in its bill an upstanding flower-cup formed as a pricket candlestick. On circular bases enameled in brilliant colors.

Height, 26 inches.



No. 228

No. 247

228—CLOISONNÉ ENAMEL INCENSE BURNER (*Ch'ien-lung*)

Quadrilateral of ovoidal contour and rounded corners, on four curving dragon-head legs of heavily gilded metal with cloisonné ornament; two scepter-head and angular-scroll handles. Decorated with character medallions and conventional floral scrolls in various soft colors on a turquoise-blue ground. Scepter-head borders and on the neck an archaic dragon-scroll border. Dome cover with cloisonné scepter-heads and gilded scroll openwork, surmounted by an ornate gilded knob-handle in openwork.

Height, 19½ inches.

229—PAIR CLOISONNÉ ENAMEL VASES (*Ch'ien-lung*)

Hexagonal, with low foot, ovoidal contour, broad sloping shoulder and straight full neck. The ground throughout is a soft and rather deep rose-pink, cut by a metal lattice of swastika formation, and the faces are separated by stripes of rich lapis-lazuli blue threaded by a fine metal fret. A decoration of pine and bamboo trees, iris, butterflies on the wing and singing birds on branches, accomplished in soft colors low in key, courses over the various faces in most artistic and dignified restraint. Narrow conventional borders at top and bottom.

Height, 22¼ inches.

(*Illustrated*)

230—LARGE CLOISONNÉ ENAMEL VASE (*Ch'ien-lung*)

Grand galipot. The body enameled in a soft gray-white, cut into a swastika lattice by the metal walls, and this traversed by tall, irregularly wandering branches of trees, bearing flowers and fruit, which issue from amongst rocks. This ornamentation accomplished in lapis and turquoise blue, vermilion, yellow, and green. On the shoulder a floral lattice in dark green and turquoise-blue, on a dark vermilion ground, and on the neck a conventional lotus ornamentation of varicolored flowers and scroll on a turquoise ground.

Height, 25 inches.

(*Illustrated*)

231—LARGE CLOISONNÉ VASE (*Ming*)

Globular bottle-shaped on a spreading foot, with flaring lip; two metal loop handles, engraved. Enameled with a turquoise-blue ground, decorated in the characteristic colors with conventional lotus motives. (Some restoration; one side damaged.)

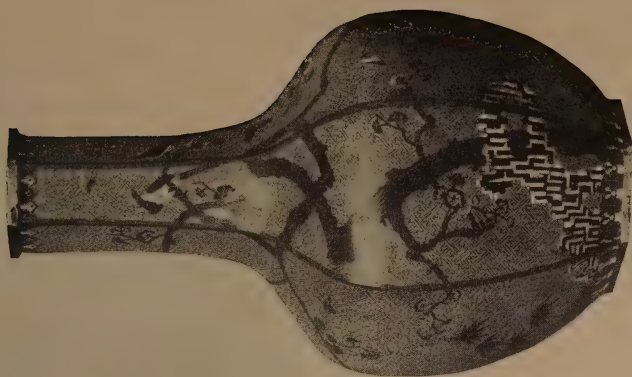
Height, 18 inches.

232—LARGE CLOISONNÉ ENAMEL INCENSE BURNER (*Nineteenth Century*)

Quadrilateral shape, with bold scroll handles and feet, and dentate corners. The cover surmounted by a gilt lion with brocaded ball. Decoration of archaic scrolls and floral designs in enamels of brilliant colors on a turquoise-blue ground.

Height, 23 inches.

From the Robert Hoe Collection, New York, 1911.



No. 229



No. 230



No. 229



233—LARGE CLOISONNÉ ENAMEL VASE

The body is cauldron shaped, set upon a spreading foot, and breaks in an abrupt shoulder into a wide neck which ends in a spreading lip. Four deep-toothed metal ridges run from the foot to the shoulder, outside the body, and are surmounted by devil masks in high relief lying on the shoulder. The body is cut into various panels by fret and other borders, and decorated in several colors with the ogre lineaments and sundry scrolls, after the fashion of very ancient bronzes. On neck and foot are floral scrolls in similar colors, and at top and bottom of the neck are bands of palmations.

Height, 20 inches.

234—LARGE TRIPOD INCENSE BURNER



Modeled after an ancient bronze design. Semi-globular shape, on tall feet, with two rectangular loop handles and openwork gilt panels of scepter-head shape, and filled with lotus scrolls, the finial with dragon and cloud forms. Enameled in turquoise-blue and decorated with archaic scrolls, bat symbols and lotus flowers in red, dark green and other enamels. Encircling the body is a row of large bosses in gilt brass. Elaborately carved stand.

Height, 20 inches; diameter, 14¾ inches.

From the Robert Hoe Collection, New York, 1911.

235—PAIR CLOISONNÉ ENAMEL PILGRIM-BOTTLE VASES (*K'ang-hsi*)

Deep "full moon" body on a bold foot, slightly elongated at the top and recurving in a bulbous neck. Two three-clawed dragons modeled in the round in gilded metal form handles, mounted on the shoulder and connecting with the bulbous enlargement of the neck. Enameled in vermilion, yellow, marble-white, *aubergine*, blue and a variety of soft rich greens, with a mass of peonies and leaves, smaller flowering plants and incidental growths of the sacred fungus. Instead of a decoration on a formal "ground," the effect over the greater part of the vase is that of a conservatory thickly filled with blossoms and greenery through which the light filters, while around the bottom it is that of casual plants growing in undulating ground. Foot bordered with a purplish-blue key-fret on a turquoise-blue ground.

Height, 21¼ inches.

Second and Last Afternoon

236—CLOISONNÉ BEAKER-SHAPED VASE (*Ming*)

Quadrilateral with short mid-section; metal ridges at corners and at the center of the sides. Decorated with the ogre lineaments, archaic dragons and various scrolls in dark blue, yellow, white, green and vermillion on a turquoise-blue ground.

Height, 23 inches.

237—CLOISONNÉ ENAMEL BEAKER-SHAPED VASE

Wide-spreading trumpet-neck posed upon an inverted pear-shaped lower section, which rests upon a broad bell-shaped base. Four metal ridges projecting. Decorated in conventional lotus motives in various low tones on a dark turquoise ground. Mark of Ching T'ai under the foot apocryphal. (Restored.)

Height, 23¼ inches.

238—PAIR CLOISONNÉ ENAMEL STORKS (*Ch'ien-lung*)

Reddish-brown bodies, with blue legs and brightly colored wing and tail feathers. On bases representing mountain ranges, in several colors, with birds, butterflies and flowers found among them.

Height with base, 33½ inches.

239—LARGE CLOISONNÉ ENAMEL VASE (*Ming*)

Globular body on high spreading foot, with steep shoulder and wide neck, flaring at the mouth. On the neck two tubular handles. The ground is a dark turquoise, profusely decorated in various colors of quiet tone. Between deep bands about the neck and lower body, given over to a conventionalized scroll of the Indian lotus, a band encircling the central body exhibits bold grotesque animal and monster heads, similar heads are about the foot and also about the handles. Both bands occupied by the heads show also an intervening ground of the thunder scroll in fine metal lines.

Height, 22 inches.



240—LARGE SPHERICAL CLOISSONNÉ ENAMEL JAR (*Ming*)

With short neck and flaring lip; on deep spreading foot. Two monster-head and loose-ring metal handles. Decorated in one wide band and three lesser ones with blossoms and scrolls of the Indian lotus conventionalized, and in a neckband with scepter-heads, palmations and lattice, effected in yellow, white, vermillion, green and dark purplish-blue on a turquoise-blue ground. (Some restoration.)

Height, 21¾ inches.

241—LARGE CLOISSONNÉ ENAMEL JAR

Globular on a high and spreading foot, with wide expanding neck and upright lip. Two gilded loose-ring handles. Decorated in five broad bands with the conventionalized Indian lotus in blue, green, yellow, vermillion and white on a dark turquoise ground. (Some restoration.)

Height, 21½ inches.



242—LARGE CLOISONNÉ ENAMEL INCENSE BURNER (*Early K'ang-hsi*)

A shallow cylinder with a broad flaring collar with foliated edge rests upon three balloon-shaped legs with flat feet, the exterior of the body decorated with the dragon-horse. On the legs and under side of collar is a rich lotus scroll, and on the upper surface of the collar a succession of archaic dragons above waves of the ocean. A cylindrical band above is pierced in gilt with dragons and phœnixes among cloud scrolls, and the dome-shaped cover with vase and globe finial is similarly in gilded metal, the enamel decoration being in floral scrolls.

The piece is Summer Palace loot and received such a battering that the enamel portions show considerable restoration.

Height, 25 inches.

From the collection of Robert Napier, Esq., Shandon.



No. 243

LARGE CLOISONNÉ ENAMEL INCENSE BURNER

243—GRAND CLOISONNÉ ENAMELED TRIPOD CENSER AND COVER
(*Ch'ien-lung*)

Globular body, with two long handles curving upward. Turquoise-blue enamel, closely covered with bats (emblems of happiness) among clouds, in varied enamels, interrupted by six large quatrefoil medallions, each holding rockery, flowers and fruit in natural colors on black enamel ground. Shoulder is bordered with relief scepter-heads in gilt. Cover of gilt openwork, with bats and clouds in bold *repoussé* designs, together with three enameled medallions similar to those on body. Has elaborate globular finial in form of a coiled dragon midst clouds and sea waves. The three legs are enameled like the body, and spring from the head (turned upward instead of downward) of a fabulous monster.

Height, 32½ inches; diameter, between handles, 28 inches.

From the Herbert G. Squiers Collection, New York, 1912.

(*Illustrated*)

244—LARGE CLOISONNÉ ENAMEL VASE (*Ming*)

Globular on a tall spreading foot, with steep shoulder and thick neck, expanding at the mouth. Two metal loose-ring handles, engraved. Decorated in successive bands, in low colors including a good deal of dark vermillion, on a turquoise-blue ground. The principal band displays four-clawed dragons in pursuit of the flaming jewel amongst clouds above a turbulent sea; others are adorned with lotus and *mei* blossom motives, and the neck is encircled by a border of pendant bunches of grapes. (Some repairs.)

Height, 21 inches.

245—PAIR OF LARGE MYTHOLOGICAL LIONS (*Ming*)

With ram horns, wings and bushy tails. Enameled in green, blue, red, yellow and white; gilt feet. Carved stands.

Height, 19 inches.

From the Robert Hoe Collection, New York, 1911.

(*Illustrated*)

246—CLOISONNÉ ENAMEL PICTURE PANEL

Mounted as a screen, with carved wood frame and stand. Panel sustaining two five-clawed dragons, one yellow and the other green, playing with a large white pearl between them, the pearl giving out rays of red light like the dragons' bodies. Posed on a light blue ground, midst multi-colored cloud patches. Panel (12 by 20 inches) made during the Wan-li period (1573-1619) of the Ming dynasty.

Total height, 24 inches; total width, 24½ inches.

From the Herbert G. Squiers Collection, New York, 1912.

247—CHINESE CLOISONNÉ ENAMEL TABLE

Low, oblong shape, entirely covered with cloisonné enamel decoration, the top displaying lotus and passion flowers, interspersed with butterflies in varied colors on dark green ground, filled in with twining blue vines. The edge of top has a large fret-pattern border, followed by a frieze bordering of archaic dragons in light blue enamel; under this appears an scalloped border, with turquoise-blue enamel ground that sustains flowers and butterflies in colored enamels. Similar patterns and colors appear on the four square legs. Ascribable to the close of the Ming dynasty or early K'ang-hsi period (1662-1722).

Height, 13¾ inches; width, 31¾ inches; depth, 19 inches.

From the Herbert G. Squiers Collection, New York, 1912.

(Illustrated)

248—CARVED TEAKWOOD AND CLOISONNÉ TABLE

High, long and narrow. The top contains a long panel of cloisonné enamel, picturing flowers, butterflies, ornaments, a medalion of the conventionalized Indian lotus, and foliations, in many colors on a turquoise-blue ground. Below the top similar ornamentation encompasses the table, the skirt is in teakwood richly carved with relief foliations, and on rails below this are scepter-head plaquettes of the enamel again, with decoration according with that of the top.

Height, 34 inches; length, 63 inches; width, 15 inches.

From the Herbert G. Squiers Collection, New York, 1912.

(Illustrated)

Second and Last Afternoon

249—CARVED TEAKWOOD AND CLOISONNÉ TABLE

Long, narrow shape, with teakwood panel top. The four corners are mounted with cloisonné enamel, presenting bats and flowers in several enamel colors on light blue ground. The center of each side is fitted with a narrow plaquette of cloisonné, showing similar decoration and gilt rim. The four sides of table are uniformly carved (as also outside surface of the four legs), with angular scroll patterns copied from ancient bronzes.

Height, 33 inches; top, 56½ by 17½ inches.

From the Herbert G. Squiers Collection, New York, 1912.

250—PAIR LARGE SEATED FIGURES

An empress and a princess. They are seated on garden seats which have oval perforations and a scroll decoration on turquoise-blue ground, with borders of large beads in red and white. The faces and hands of the figures are gilt. Both are clad in richly embroidered robes, artistically executed with enamels of many colors, those of the empress on a chocolate-color ground and those of the princess on a turquoise-blue and imperial yellow ground. These very important pieces undoubtedly represent the empress of Ch'ien-lung and a princess of her royal household. Mounted on tall stands of carved wood which are lacquered and gilt.

Height of figures, 37 inches; height of stand, 33 inches.

From the Robert Hoe Collection, New York, 1911.

(Illustrated)

251—BUDDHISTIC STATUETTE

Female divinity seated cross-legged on a lotus throne, the figure and thalamus modeled as one piece in heavily gilded metal. The deity is sculptured with boldness and freedom and a mastery of expression, the robes are engraved with blossoms and scrolls, and crown and necklace are jeweled with turquoise.

Height, 6½ inches.



No. 250

PAIR LARGE SEATED FIGURES

Second and Last Afternoon

252—SENTOKA BRONZE VASE

Pear-shape on a deep and spreading foot, with fluted neck and foliate spreading lip; dragon handles. The dark bronze surface dotted with typical gold splotches, and on either face an archaic dragon in relief. Mark underneath foot.

Height, 10 inches.

253—SHIRNE IN JAPANESE BRONZE (*Modern*)

A standard posed upon intersecting semicircles supports a circular frame enclosing an upright drum-like compartment whose interior surface is gilded. The braces and parts of the ornamentation of the shrine are formed of portions of sword-guards cut according to requirement, and gilded medallions of the Tokugawa crest adorn the whole.

Height, 15¼ inches.

From the Heber R. Bishop Collection.

254—CHINESE BRONZE DRAGON (*Ch'ien-lung*)

A three-clawed dragon executed in the round in sprawling attitude, the sinuous body mounting in an arch near the center of the back and the head raised, with gaze directed upward. Scales are modeled in low relief, flame-tongues—the dragon's breath—in bold relief are found on various parts of the body, and the dorsal spines are protuberant. Soft brown patina.

Spread, 21 inches by 22½ inches; height, 9¼ inches.

255—JAPANESE BRONZE INCENSE BURNER [*Bun-sei (the period preceding the Meiji)*]

Inverted cone-shape, broadly spreading, with a broad sloping shoulder returning above to the mouth of a wide and shallow cylindrical fire-box; on four monster-head feet of curling-tongue or elephant-trunk design; dish-form cover surmounted by a coiled dragon executed in the round. On the shoulders are other dragons with bodies partly concealed among clouds, a motive repeated on the under part of the body, in high and low relief on a ground of fine scroll work. Swastika, key-fret and scepter-head borders, and two upright rectangular handles. Under the bottom the mark of the famous artist and caster in bronze, Seimin. Dark brown patina.

Height, 13 inches; diameter, 12¾ inches.

Exhibited at National Academy of Design Loan Exhibition, 1893.

256—JAPANESE BRONZE GROUP

Jurojin—Shou-lao, god of longevity—riding on a huge bovine with curling horns and lowered head, the head turned toward the spectator; a reproduction of a Chinese group. The figure of the god, which is detachable, is seated sidewise on the beast's broad back, and his voluminous robes are engraved with Chinese designs, with characteristic Japanese additions, representative of embroidery. The whole coated with a soft and rich dark chestnut-brown patina deepening toward black.

Height, 20½ inches; length, 19 inches.

257—BRONZE BULL (*European*)

Modeled in active but deliberate motion, with left forefoot raised and tail curling upon back, and head drawn in in sedate composure. On a quadrilateral base of cream-white marble. Brilliant greenish-brown and rich mahogany patina.

Height (with pedestal), 11¼ inches; length, 10½ inches.

258—WOOD AND METAL INKSTAND

Oblong box of burl walnut, with drawer containing pen and stamp compartments and two covered inkwells. Ornamental top in bronze and gilded bronze, exhibiting an Ethiopian archer with his hand supporting a small flower vase.

Length, 10¼ inches.

259—SWISS SILVER STANDING CUP WITH COVER

Gilt. In the form of a jester whose body is a cask chased with grapevine leaves, escutcheons and two large masks; his right hand holds a pitcher, his left a wine glass. The head is movable and has a pierced crown of grapes and leaves. On the cask is an inscription which translates "For me the wine and for you the water." Mark of Zurich.

Height, 9¾ inches.

From the Robert Hoe Collection, New York, 1911.

Second and Last Afternoon

260—COVERED SILVER STANDING CUP

On a broad circular base; cornucopia handles. Decoration in relief and applied, of female figures, lion masks and acanthus leaves; cover surmounted by a bull. Gold lined.

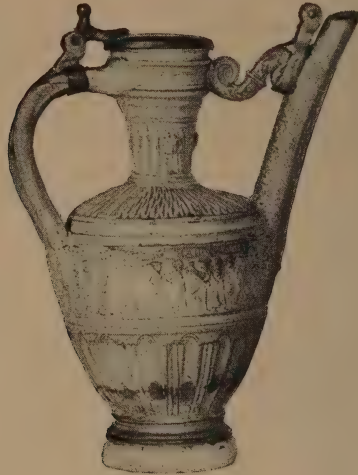
Height, 10½ inches.

261—TWO-HANDLED LEATHER CUP

Mounted in silver. Cylindrical body with flat S-shape handles. The mounting consists of a plain lip band engraved: "Nullus est locus domestica sede jucundior, MDCLXXIII." On the body is an applied coat-of-arms. Silver: Style of late seventeenth century.

Height, 5¾ inches.

From the Robert Hoe Collection, New York, 1911.



262—OLD WHITE STONEWARE EWER

With pewter hinged cover. Oviform body. Cylindrical fluted neck with relief masks; curved handle and long slightly curved spout with a grotesque mask at the joint and an S-shaped scrolled bridge. On the body is a large mid-band in relief with dancing peasants, after H. S. Beham, with the inscription, twice: "Deiz Monat sein getham Wolauf Gred Wir fangen." Maker's mark: H. H. (Hans Hilgers). German, Siegburg, end of sixteenth century.

Height, 10¼ inches.

From the Robert Hoe Collection, New York, 1911.

263—GERMAN STONEWARE EWER

Mottled brown surface. Mounted in silver. Globular body with coat-of-arms in bas-relief. Curved handle and straight spout.

Height, 10 inches.

From the Robert Hoe Collection, New York, 1911.

264—TALL SPECKLED PORPHYRY CUP IN GILT SILVER MOUNTING



No. 264

Cylindrical cup tapering at base, with a dome cover, supported by a tall baluster stem with a pear-shaped knob or expansion, flanked by three scrolled female terminal brackets; splayed foot adorned with three different coats-of-arms separated by large acanthus leaves. The body has three hinged vertical bands with lion masks in cartouches alternating with fruit motives, which join similar bands on rim and base. The cover has a pear-shape knob, surmounted by a warrior as finial. The knob is flanked by three scrolled brackets and joined to the rim by three bands with lion masks. Rim of cover engraved with an inscription: "Nullum clementia ex omnibus macis quam Regem aut principim decet," and on the base of cup is: "Foptis sequitur victoria, MDCXXII."

Height, 21¼ inches; diameter, 5½ inches.

From the Robert Hoe Collection, New York, 1911.

265—ITALIAN SEVENTEENTH CENTURY PLAQUE

Circular shape, decorated with a half-length figure of a nude woman draping herself in a blue cloak; on the left, a large tree against a background where a castle shows. In black wooden frame.

Diameter, 8¾ inches.

From the Diamond Collection, June 4, 1887; Catalogue No. 548.
From the Robert Hoe Collection, New York, 1911.



266—HISPANO-MORESQUE PLATE

Bulging center, buff ground. Copper luster. Band of Gothic letters painted in relief. In the center, running rabbits; around them a border with an inscription in Gothic characters; on the rim, painted in relief, leaves and branches. Wooden frame. Hispano-Moresque. Sixteenth century.

Diameter without frame, 10½ inches.

From the Robert Hoe Collection, New York, 1911.

267—ANCIENT PERSIAN JAR

Oviform; with metal collar. Decorated in underglaze blue with ornaments forming five medallions containing floral motives, on the body, and a gadrooned and floriated border on the shoulder and base; crackled ground. The ornamentation shows Chinese influence. Seventeenth century.

Height, 11½ inches; diameter, 8 inches.

From the Robert Hoe Collection, New York, 1911.

268—LARGE BOULE BRACKET CLOCK

Style of Louis XV. Balloon-shaped case, with high bell canopy top and shaped base. Ornamented with brass, inlaid on dark shell. The gilt bronze mountings include a rocaille top-piece, front-piece and culot, and spreading feet, and palm scrolls on the top and shoulders. Gilt bronze dial with enameled hours and minute medallions, inscribed: "Fortin, à Paris." (1769.)

Height, 43 inches; width, 24 $\frac{5}{8}$ inches.

From the Robert Hoe Collection, New York, 1911.

269—REGENCY CARVED AND GILT PIER GLASS

Upright. Modern plate glass in mirror and lunette, with border of cut and engraved glass luster lozenges. The frame deep bow-shaped at base with a shell ornament in the center, and scrolls and short feet at the lower corners; shields with masks and rich open strapwork at the four angles, and pendent leafage and fruit at the sides; lunette top with spreading plume, monsters and doves; two gilt candelabra stand on each side of the shaft in the form of female half figures. French. Early eighteenth century.

Height, 85 $\frac{3}{4}$ inches; width, 50 inches.

From the Robert Hoe Collection, New York, 1911.

270—PANOPLY OF ORIENTAL ARMS

Mounted on a large crimson plush-covered wooden shield with metal hanging chain attached. Body armor consisting of a round center plate of hammered steel, convex form and decorated with embossed flute ornament; gorget and side pieces attached by interwoven chain link. Two flint-lock pistols, locks and barrels damascened with gold, wood grips and stocks decorated with inlaid ivory lozenge ornament. Two embossed steel fore-arm guards. Three long straight swords with heavy blades and semi-basket metal hilts with long spiked pommels. Two "Katar" daggers, short wide base triangular blades (one grooved), metal hand grips and straight side guards. Two "Kukri" knives, heavy wide curved blades with edges on inner side of curve, wood grips mounted without guards. Two short daggers with metal hilts and scabbards, damascened with gold over entire surface. Two straight double edge short swords, one

Second and Last Afternoon

with massive double edge grooved blade with buffalo horn hilt, the other a thin blade with carved wood hilt. Two native infantry short swords with narrow double edge blades, mounted with brass hilts, one decorated with a lyre in relief on the guard. Antique embossed leather powder flask with metal spout and measure spring stopper; metal carrying chain.

19 pieces.

271—PANOPLY OF ORIENTAL ARMS

Mounted on crimson plush covered shield, mate to preceding. Body armor consisting of a round hammered steel center plate with convexed surface decorated with flute ornament, gorget and side plates attached by flexible woven chain link. Two hammered steel fore-arm guards. Sword with wide flat double edge grooved blade, semi-basket metal hilt with long projecting pommel spike. Massive straight double edge blade sword with metal cross hilt and wood grip. Sword with heavy slightly curved Damascus steel blade with edge on inner side of curve, etched steel hilt. Another of similar pattern with bright steel blade. Three "Kukri" knives with massive curved blades with cutting edges on inner side of curve. Small dagger with heavy ridged curved blade, buffalo horn hilt. Heavy scimitar with wide curved blade of finely wrought steel, brass guard and horn grip. Two straight blade swords with brass hilts. Small saber with curved blade and iron hilt. Two small "Katar" daggers with triangular double edge blades, metal grips and side guards. Woman's dagger with slender blade, pierced with an oblong opening in the blade; delicate turned ivory hilt. Curious antique dagger, narrow wide back curved blade inlaid with gold ornament, slender embossed copper hilt, wooden scabbard bound with silver bands. Small bird shape steel powder flask, used to carry priming powder for flintlock guns.

20 pieces.

272—INLAID TEAKWOOD SCREEN

Four-fold; solid teakwood panels, inlaid with jade, soapstone, wood, coral and other materials, which present in relief rock-peony and wild plum trees in blossom, a peach tree in bearing, chrysanthemums in vases, and various objects of household adornment, emblems and inscriptions.

Height, 6 feet 3½ inches; length, 7 feet 8 inches.

273—CHINESE SILK EMBROIDERY DOOR HANGING

Peonies and chrysanthemums, the lotus and the *mei*, pomegranates and the Buddha's-hand citron, rocks and the *polyporus lucidus*, mountains and pavilions, cloud scrolls and flying birds are embroidered in soft and brilliant colors on a ground of rich red. Above, a lambrequin of sage green is embroidered with more bright flowers and fruits and a company of a score of figures, including musicians, in a garden. Lined with dark green pongee silk.

Height, 8 feet 9 inches; width, 12 feet (two curtains, each 6 feet wide).

From the Robert Hoe Collection, New York, 1911.

274—ANTIQUE CHINESE MAT (*Eighteenth Century*)

A field of neutral tone, inclining to a pale apricot, is strewn with small blossom medallions in light and dark blue, white and light golden yellow, about an angular-scroll and swastika central medallion emphasized in dark blue. Conventional border.

Length, 37½ inches; width, 23½ inches.

275—ANTIQUE CHINESE MAT (*Eighteenth Century*)

Deep soft pile. Oblong field of peach color, surrounded by a lattice border decorated with a composite medallion and peony conventionalizations in dark blue and turquoise, white and golden yellow.

Length, 38½ inches; width, 21½ inches.

276—ANTIQUE CHINESE MAT (*Eighteenth Century*)

Deep, soft, thick pile. Field of soft apricot, delicately ornamented in pale gold and white, with accents of dark and light blue, the ornamentation peony sprays and formal corners, and a floral medallion embracing an archaic angular scroll and small swastikas.

Length, 3 feet 4 inches; width, 1 foot 10½ inches.

277—ANTIQUE CHINESE MAT

Peach-colored field, decorated in pale golden and greenish golden yellow, dark blue, white and light blue with the peony motive in high conventionalization. "Walls of Troy" border.

Length, 3 feet 6 inches; width, 2 feet.

Second and Last Afternoon

278—ANTIQUE CHINESE MAT (*Eighteenth Century*)

Field of floral lattice in apricot tones, old gold, white and turquoise-blue on a dark blue ground, interrupted at the center by a peony medallion in similar coloring; corners of apricot ornamented in old gold and white, and border of the peony motive in the same colors with accents of light and dark blue.

Length, 4 feet 4 inches; width, 2 feet 3 inches.

279—ANTIQUE CHINESE RUG (*Eighteenth Century*)

Deep, soft, loose pile. Peach colored oblong field, decorated with formal corners and with five medallions, six peony sprays and two butterflies, in golden yellow, golden brown, white, turquoise and sapphire blue and pinkish-brown. Conventional floral border embracing the same colors.

Length, 6 feet 2 inches; width, 4 feet 1 inch.

280—CHINESE RUG (*Ch'ien-lung*)

Oblong field of light golden-buff, with a central composite medallion in which small swastika emblems appear, and about which are four butterflies, and conventional peony sprays and corners, all in light and dark blue, white and a deep apricot. Borders of angular fret, the endless-knot, and conventional peony pattern, and a boundary band of deep blue.

Length, 6 feet 9 inches; width, 3 feet 8 inches.

281—SHIRAZ RUG

Dark blue field ornamented with repetitions of the "pear," or geometrical form of the palm, pattern in yellow, brown, light blue and white. Three borders, with additional bands across the ends.

Length, 5 feet 10 inches; width, 4 feet 2 inches.

282—PERSIAN RUG

Herat, in an Ispahan design; the square field ornamented with conventional floral and geometrical patterns in red, green, blue white and yellow on deep, dark blue. Four borders, one with red ground, one with light blue, and two with ground of yellow.

Length, 26 feet; width, 12 feet 10 inches.



283—ELABORATE INDO-PORTUGUESE PORTIÈRE

Eighteenth century. Dark blue satin profusely embellished with needlework in brilliant tints of silk, consisting of a central medallion displaying a seated female figure with pet dog, various borders of flowers, animals and birds, a coat-of-arms of a double-headed eagle surmounted by a crown, and corner ornaments of peacocks; edged with fringe and lined with linen.

284—TOILE PEINTE, LATE SIXTEENTH CENTURY

The fabric of this panel is linen, woven in rep style, the design being executed in watercolor. In the foreground of a yellow-golden court-yard are a lady and a gentleman, the head and bust of a young man appearing at the back. The lady wears a headdress similar to that of Mary Stuart, and a stiff upright ruff. Her robe of golden drab material shaded with rose and embroidered with rose and cream arabesques has a bodice cut square over the bosom and pointed at the waist. The skirt is open in front, revealing a dark blue petticoat. The man is encased in a tightly fitting, padded garment, pointed below the waist, with flaps over the hips, beneath which appear brocaded breeches and white stockings and shoes. Nearby is a group of swordsmen in striped uniforms. In the rear the yard terminates in a tall building with arched entrance and arcade. A distant view of the towers and walls of a city, lying amid hills, closes in the upper left of the composition. Spectators seem to be watching a confused reddish mass of figures in various attitudes of violence. Can the subject be intended to commemorate the Massacre of St. Bartholomew (1572)? In which case the foreground figures would be Catherine de Medicis, the Duke of Guise and the young King Charles IX.

Height, 9 feet 9 inches; width, 5 feet 10 inches.

From the Robert Hoe Collection, New York, 1911.

(Illustrated)





285—FLEMISH TAPESTRY, MIDDLE SIXTEENTH CENTURY

The Punishment of the Unfaithful Pedagogue. The subject of this panel, woven in silk and cotton, recalls the story of the pedagogue who tried to curry favor with a hostile general by handing over his pupils, sons of the beleaguered citizens. The children are seen at the right of the foreground, kneeling in a group, bare-headed, in attitudes of pleading. The general is seated at the left, superbly accoutred in gold helmet and blue-white cuirass decorated with arabesques, a crimson mantle falling from his shoulders across his knees. From behind the general a soldier leans forward, offering a birch. In a farther plane, on the right, the pedagogue is seen with hands tied behind his naked back, which the youngsters are vigorously birching. Still farther back he appears on his knees before some elderly men, who are presumably the fathers of the boys.

Height, 7 feet 7 inches; width, 6 feet 10 inches.

From the Robert Hoe Collection, New York, 1911.

(Illustrated)

286—FRENCH GOBELINS TAPESTRY

Triumph of Cybele and Ceres. This superb piece, woven in silk and cotton, for Versailles, was executed about 1700. Cybele's chariot wreathed with flowers, occupies the foreground, her team of lions lying beside the pole, the male facing around toward the front. Garbed in rose and distinguished by her mural crown, the goddess rests her feet upon a cornucopia, as she holds an oval picture of Hercules, with his club and lion skin, represented in repose. She is seated beside her daughter, Ceres. She is dressed in a sleeveless tunic of creamy, golden yellow, partly covered with a drapery of bluish tones. At the left of the foreground, fruit, vegetables and garden tools are arranged about a basket. At the back of the chariot a stag is being attacked by a dog. On the right of the composition a cat is climbing a tree toward a bird that has alighted near a garland of flowers.

Height, 9 feet; width, 8 feet 10 inches.

From the Robert Hoe Collection, New York, 1911.

(Illustrated)

287—SEVENTEENTH CENTURY BRUSSELS TAPESTRY

Classical subject. An heroic female figure descending from a quadriga lays an affectionate hand on the head of a somnolent youth seated on a bank beneath a tree, like Venus awakening Adonis. From the left, in front of the prancing brown horses, Cupid approaches with a box of jewels. The figures are robed in red, white, brown, yellow and blue, the colors all time-softened. Floral border. At the bottom the Brussels B and artist's mark A.

Height, 9 feet; length, 11 feet 8 inches.

PAINTINGS

CAZATI

288—ITALIAN COAST SCENE: LAKE LUY, ITALY

The scene is a lake in the Italian mountains, with various boats upon it, some with sails. The water fills the foreground, and the irregular mountain peaks rise on the left and in the distance, and along the left shore is a village, with a church.

Signed at the lower left: CAZATI.

Height, 6 inches; length, 9 inches.

IL GRISON

ITALIAN: 1591—1666

289—TIPPLING

(Panel)

A hearty chap with florid face, who likes his glass, is seated at a table with his hand on an empty goblet. In his other hand is a long-stemmed clay pipe. He faces the spectator and wears a broad and very happy smile. He is dressed in rich clothing of brown, pink, yellow and white, and wears a three-cornered blue hat with an orange plume. Against the wall behind him stands a 'cello.

Signed at the lower right: GRISON.

Height, 10 inches; width, 8 inches.

Second and Last Afternoon

G. PIERRE BEAUREGARD

FRENCH: 1847—1894

290—STILL LIFE

In a filtered, subdued light, against a dusky wall background, four apples on a painter's palette are shown, the palette tilted on a book lying on a brown-topped table. The apples are rosy and green, and near them is a tube of paint, and the handles of three brushes project through the palette's thumb-hole.

Signed at the lower left: G. BEAUREGARD, 1878.

Exhibited at the Chicago Exhibition, 1893.

BERCHEM AND VAN DE VELDE

(CLAAS BERCHEM)

DUTCH: 1600—1683

291—LANDSCAPE AND CATTLE

(Panel)

Cows, sheep and a goat, followed by a shepherd and his dog, are defiling about a mound in the foreground, toward a green valley of the middle distance which is more or less surrounded by steep, uneven hills. The cattle are white, brown and gray, and the shepherd has slung his blue blouse on a staff over his shoulder.

Signed at the lower right: BERCHEM.

Height, 8½ inches; length, 10¾ inches.

From the collection of Col. Harrison, England.

R. L. ZIMMERMANN

292—THE CONNOISSEUR

(Panel)

A friar in brown habit and a black skull cap beneath which his fringe of gray hair shows has come to the cellar for a discriminating sip. He stands facing the left and two casks of wine, on one of which a filled glass of the ruby liquid rests while the friar smacks his full lips over another glass in his hand. His candle rests on an upturned barrel behind him.

Signed at the lower left: R. L. ZIMMERMANN, 1877.

Height, 10½ inches; width, 8 inches.

Second and Last Afternoon

FRANÇOIS BOUCHER

FRENCH SCHOOL: 1703—1770

293—LA TOILETTE (PORTRAIT OF "MADEMOISELLE B.")

Life size, bust, almost half length, the face turned three-quarters to the left, the eyes looking down at a mirror in the foreground to the left front. She is arranging flowers and pearls in her hair. As she reclines against the cushions, the breast and arms emerge nude from white draperies, with rose draperies to the right and in front in the foreground. Nestled among flowers, green leaves and draperies in front, a turtle dove looks up at her. The model for the picture was one of the famous actresses of the time.

From the collection of the King of Bavaria.

Height, 26 inches; width, 24 inches.

(Illustrated)

JAKOB VAN RUYSDAEL

DUTCH SCHOOL: 1630—1682

294—LANDSCAPE

(Panel)

A quiet landscape with low horizon and sky full of thin clouds. A road along a winding stream leads between clusters of tall trees in the middle of the picture, towards a church in the distance. Typical foreground with brush and tree-stumps on the slowly rising uplands, a dead pollard willow to the left, and figures on the road, among them a horseman led by an old man.

Height, 24 inches; length, 29 inches.

A narrow strip has been added to the bottom on which, in the lower right hand corner, is the signature, RUYSDAEL, 1644.

From the Robert Hoe Collection, New York, 1911.

(Illustrated)

JAN BOTH

DUTCH: 1610—1652

295—LANDSCAPE

On a high hill in the center of the composition is a classical building and a statue, the slopes support trees, and in the vale below are various reddish-brown buildings with slant roofs. Numerous figures are to be found, standing or walking about on the greenish-yellow uneven ground, and the end of a pond comes into view.

Height, 14½ inches; length, 18 inches.



No. 293



IL GUERCINO (GIOVANNI FRANCESCO BARBIERI)

ITALIAN: 1591—1666

296—ANGELICA E MEDORO

The lovers are sitting and reclining on a bench in wooded country at the foot of a double-trunked tree, both figures nude, engaged in carving their names in the bark. The man's figure is of a hardy, swarthy hue, that of the lady fresh and fair. She wears a jeweled armlet. Back of the tree Cupid is waving a flaming torch. On one of the trunks is already carved "Angelica Medoro amante espose," and a repetition has been started, she guiding his hand.

Height, 15½ inches; width, 13¼ inches.

On the back of the stretcher is this writing: "The capital picture of Angelica and Medoro by Guercino, at Christie's Rooms, Pall Mall, was purchased on Thursday last, (27th. Feb. 1777), by a noble Earl for 500 guineas."

Accompanied by an engraving by Raphael Morghen, with the lines from the "Orlando Furioso" (canto XIX, stanza 36):

*Angelica e Medoro in varj modi
Legati insieme di diversi nodi*

and the inscription: "To His Royal Highness Prince Frederic Augustus this plate is humbly inscribed by His Royal Highness's much obliged and humble servant."

CASPAR NETSCHER

DUTCH: 1639—1684

297—THE MUSICIAN

(Panel)

A young lady with hair dressed in long and precise ringlets is seated facing the observer, a strong light full upon her. On her lap is a book of music and she is singing some notes to herself and marking time with one outstretched hand. At her side a 'cello leans against the wall. She is dressed in a loose blouse of white satin, the low corsage trimmed with folds of mauve lace, and a voluminous blue skirt with silver embroidery.

Height, 15 inches; width, 12 inches.

Exhibited at the Union League Club, 1892, and at the Loan Exhibition in the Fine Arts Building, West Fifty-seventh Street, 1893.

Second and Last Afternoon

LOUIS STASIAK

AUSTRIAN

298—THE BRIDE

A bride in her white gown and veil and green wreath is observed in profile to the left, kneeling beside an armchair on which are small bouquets, her eyes directed upward. Around are palms and other plants. A bracelet and chain lie on the floor by an overturned jewel box. Through parted curtains in the background comes an elderly man in evening clothes, carrying a large bridal bouquet.

Signed at the lower right: LOUIS STASIAK.

Height, 66½ inches; width, 44 inches.

Exhibited at the World's Columbian Exhibition, Chicago, 1893.

FLEMISH SCHOOL, SECOND HALF XVI CENTURY

299—ADORATION OF THE MAGI

(Panel)

The Three Kings are advancing from the left towards the seated Virgin, seen three-quarter length and holding the Child who extends His arms towards a cup filled with gold coins that the first King is presenting to Him. Joseph in red gown, hat in hand, is behind and to the right of Mary. Elaborate architectural background through which is seen a Flemish landscape with a village. The figures are life size.

Height, 33¾ inches; length, 49¼ inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

FOR INHERITANCE TAX

AND OTHER PURPOSES

THE AMERICAN ART ASSOCIATION

IS EXCEPTIONALLY WELL EQUIPPED
TO FURNISH

INTELLIGENT APPRAISEMENTS

OF

ART AND LITERARY PROPERTY
JEWELS AND PERSONAL EFFECTS OF EVERY
DESCRIPTION

IN CASES WHERE

PUBLIC SALES ARE EFFECTED

A NOMINAL CHARGE ONLY WILL BE MADE

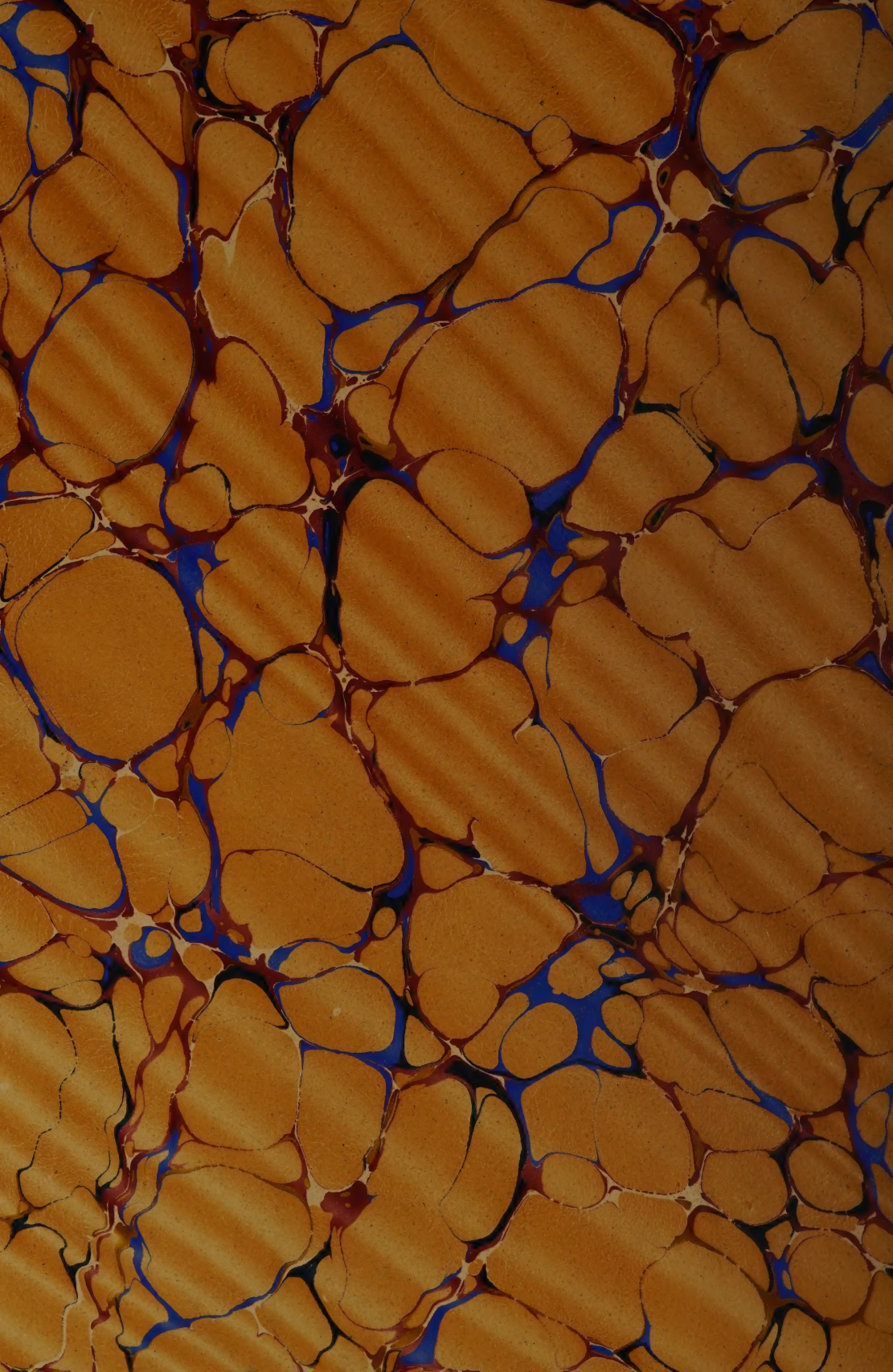
THE AMERICAN ART ASSOCIATION

MADISON SQUARE SOUTH
NEW YORK

TELEPHONE, 3346 GRAMERCY

COMPOSITION, PRESSWORK
AND BINDING BY





GETTY RESEARCH INSTITUTE



3 3125 01663 0432

